BBC

KNOCK KNOCK... WHO'S THERE?

EXCLUSIVE INTERVIEW! David Suchet is the Landlord...

DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE** of the BBC television series

TRUTH OR DARE

Can the Doctor discover the secret of the *Veritas* – the book everyone is dying to read!

NEW SERIES PREVIEWS!

- Knock Knock
- Oxygen
- Extremis
- The Pyramid at the End of the World

ISSUE 512
June 2017
panini magazines

PLUS!

Writers **FRANK COTTRELL-BOYCE** and **SARAH DOLLARD** and director **LAWRENCE GOUGH** interviewed

MONOIDS! All you ever need to know about Hartnell space opera THE ARK

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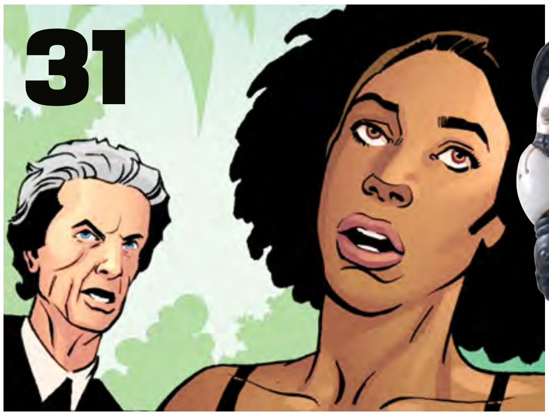
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BBC DOCTOR WHO MAGAZINE

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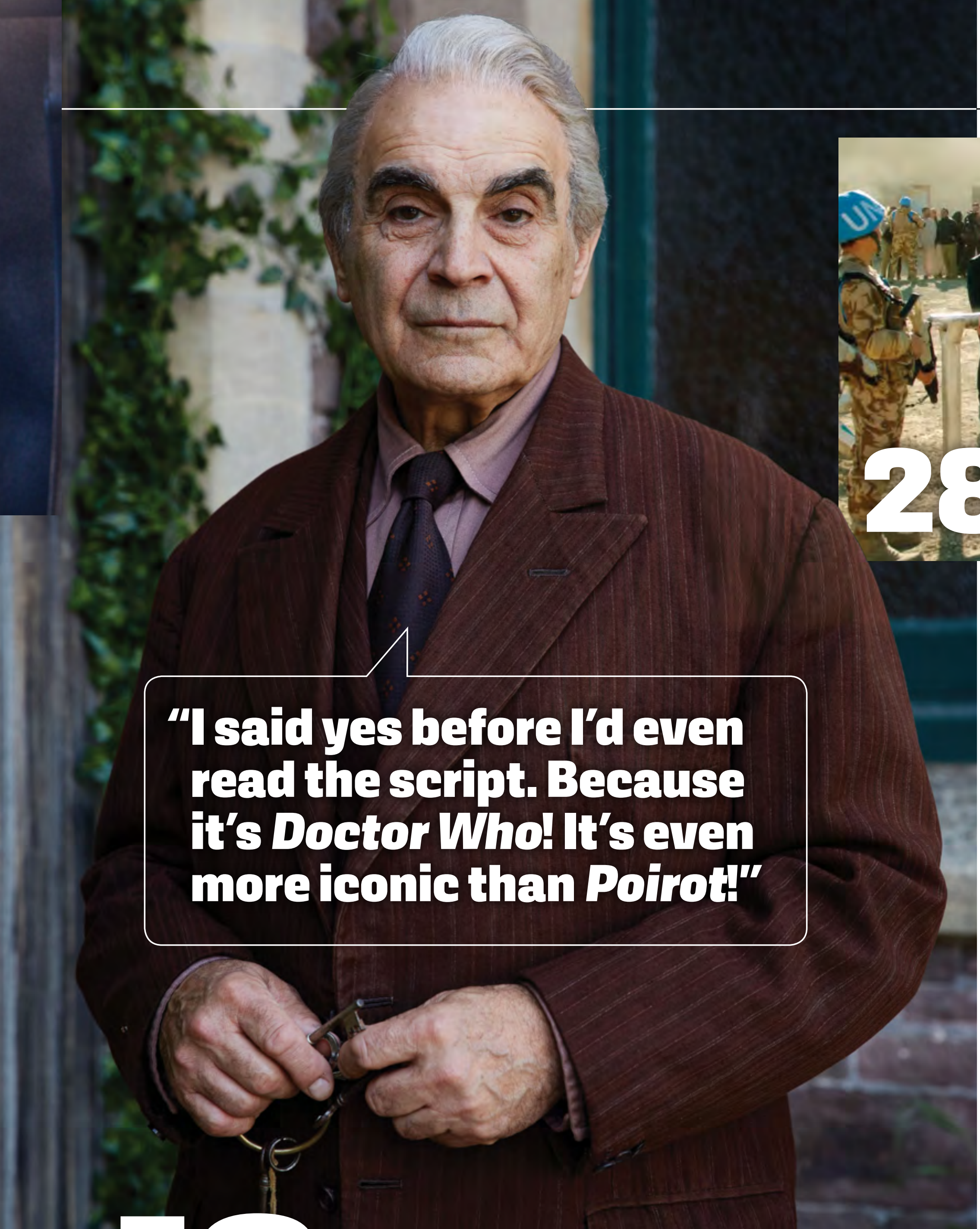

> “I said yes before I’d even read the script. Because it’s *Doctor Who*! It’s even more iconic than *Poirot*!”

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LETTER FROM The Editor

Welcome! How are you enjoying the new series of *Doctor Who*? Assuming you’ve bought this issue on the day of release, we’re now a quarter of the way through the new series, with nine lovely episodes still to air. Still so many treats to come!

Of course, there’s a chance that you might be picking up an issue of **Doctor Who Magazine** for the first time. We always like to think that every issue is someone’s first, but that’s even more likely to be the case when a new series comes on air. So if you *are* new, welcome friends! A thousand welcomes! Surprise, surprise! By jove, yes!

Okay, so we’re a tiny bit eccentric around here, but our hearts are surely in the right place. And we’re more than a little obsessed by *Doctor Who*! You can probably tell. Anyway, right now our main focus is on the Doctor’s brand-new adventures, currently airing each Saturday night on BBC One, but we also like to give attention to all 54 years of *Doctor Who*’s glorious history. (Yes, alright, alright, some of those years were more glorious than others. I suppose 1998 might have been a bit rubbish.)

So regardless of whether this is your first issue, or if it’s your 512th, I hope you enjoy this latest edition – and that you’ll be staying with us.

Happy Times
and Places!

Tom

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Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

The stars of *Doctor Who* meet their public...

Peter Capaldi greets a crowd of delighted fans.

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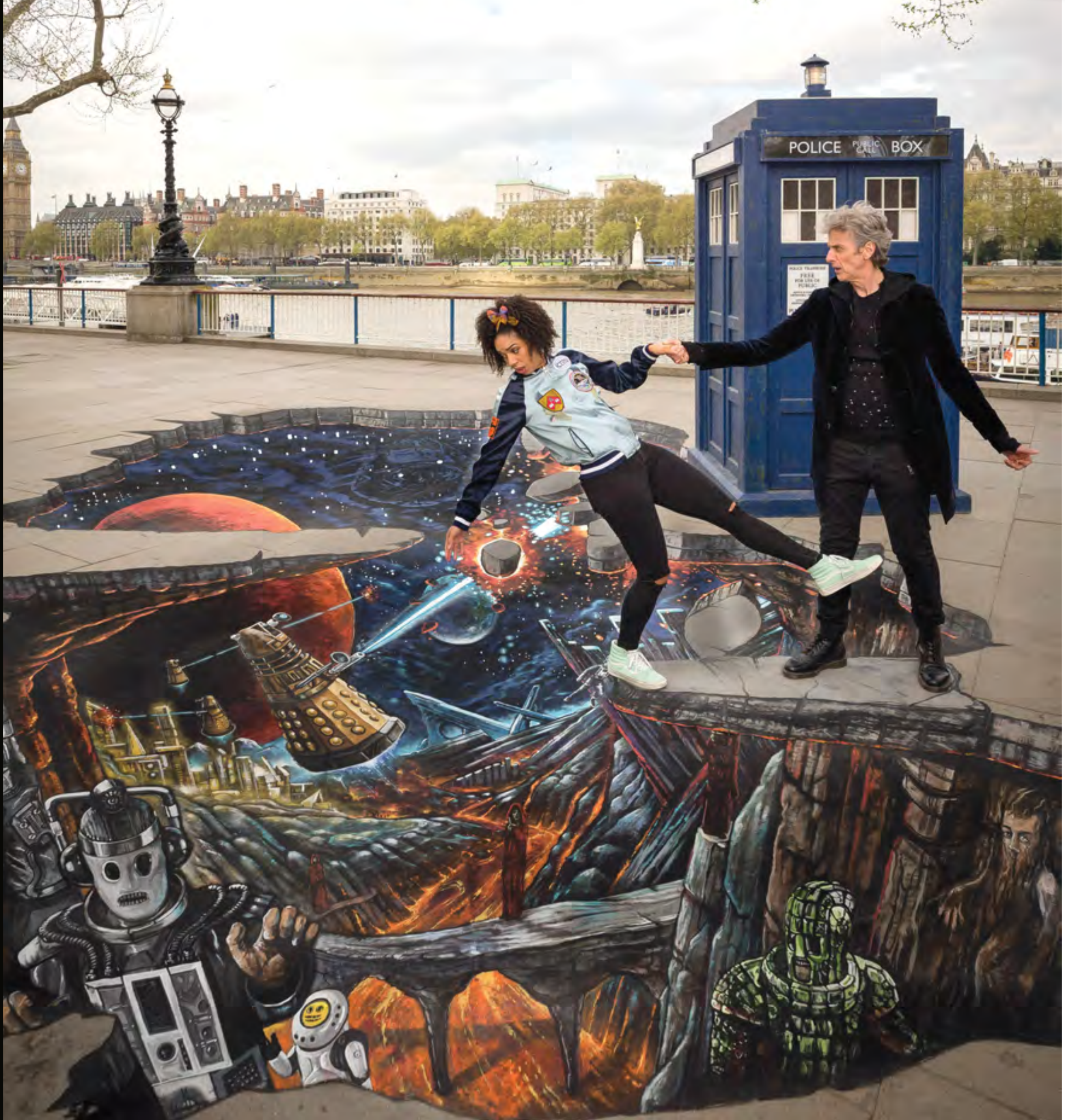


The new series of *Doctor Who* – the third and final outing for Peter Capaldi's Doctor, and the 36th series in total – launched over the Easter weekend with a blaze of publicity.

The hype kicked off with a press launch on the evening of Tuesday 4 April (see box, right). Then, on the morning of Wednesday 12 April, there was a public appearance from actors Peter Capaldi and Pearl Mackie, who posed for photographs with the TARDIS on London's South Bank, beside a '3D pavement painting'. This disorientating image was created by artists 3D Joe & Max and illustrated 'a vast, deep and magnificent alien landscape', including monsters from the new season.

Showrunner Steven Moffat was also on hand at the location to chat to *Breakfast*'s Tim Muffett on that morning's edition of the BBC One show (see *tinyurl.com/SouthBankMoff*).

Recording officially wrapped on the new season on Friday 7 April, which will conclude with a two-part finale written by Steven Moffat and directed by Rachel Talalay. Episode 11 is titled *World Enough and Time*, with Episode 12 titled *The Doctor Falls*. Recording is due to resume next month, with work on the 2017 *Doctor Who* Christmas Special – Peter Capaldi's final story as the Doctor, and the last to be written by Steven Moffat. In a correction to last issue, the Christmas Special will be produced by Peter Bennett.

© EMILY COOK

… and the press!

When? Tuesday 4 April. Where? Ham Yard Hotel, in the midst of Soho, London. Who? Peter Capaldi, Pearl Mackie, Matt Lucas, and showrunner Steven Moffat. Here are some of the highlights of the 2017 series press launch's Q&A, hosted by journalist Boyd Hilton, that followed the première screening of *The Pilot*…

On Bill being gay…

STEVEN MOFFAT: "We are not expecting any kind of round of applause or pat on the back for that. That is the minimal level of representation you should have on television, and the correct response would be, 'What took you so long?'… We didn't expect all the fuss, so the fuss stops now – I'm just now talking to the journalists – because, you see, there are children here, and they are much, much wiser than our generation. Honestly, they're sitting there saying, 'What the hell are you making a fuss about –? I don't understand! You just did a headline about someone being a fairly average person'… It is important that we don't make a big fuss about this, in a children's show that communicates *directly* with children… Young kids who regard themselves as boring, and normal, and happen to fancy their own gender, we don't want to make them feel as if they're some kind of special case. Because that's frightening. And it is not, journalists, your job to frighten children. It is *my* job to frighten children, and *I* will decide that."

BOYD HILTON: "It's your job to frighten journalists, definitely."

On Pearl's audition…

PEARL MACKIE: "It was one of the most amazing, nerve-racking things I've ever been through. Apart from today, which was also pretty scary… I can't believe I was just in *Doctor Who*!"

SM: "She didn't seem terrified or nervous [at the audition] at all. (*Teasing*) I think she's lying."

PM: "Nah, nah, trust me, I'm not lying."

SM: "You didn't look nervous *at all*."

PM: "I was *acting*. (*Laughs*)"

On working with Peter and Matt…

PM: "It's brilliant. Imagine working with people that you've watched on TV for, like, years and years. I'm, like, the luckiest girl in the world. It's incredible… Working through all those scenes, especially early on, it was great, because I basically had absolutely no idea what I was doing –"

PETER CAPALDI: "Neither do I."

PM: "(*Laughs*) Well, it doesn't show. You were very generous with rehearsal, and you always made sure that I was really comfortable with it… [And] working with Matt is amazing. It's lovely. You're great. You're so creative, and so funny… and such a lovely sort of positive energy to have around. He'd have the whole crew in stitches all the time."

SM: "Do me now! Do me!"

> **"I love when we do really creepy things and give people nightmares…"**
>
> **PETER CAPALDI, THE DOCTOR**

On Pearl's performance…

MATT LUCAS: "She's incredible. That's the first time I've seen that [episode]… It's magnificent. I'm quite emotional… The big screen will expose any weakness, and there is no weakness there. It is really magical to be involved, on a small level, in the beginning of something very special in what Pearl does there. I thought it was tremendous."

On Nardole becoming a series regular…

ML: "I'd wanted to be in the show for a while, but had been a bit nervous about being in the show, partly because I'm a fan, and partly because my late partner [Kevin McGee] was a huge fan of it – and so it was an emotional thing for me, and I needed to be ready, and enough time had passed for me to say, 'Okay, I'm ready to do this.' And once I was ready, then I wanted to come back in it and be in it more… I hope I haven't spoilt it for too many people."

SM: "Ah, you haven't."

On whether David Walliams will appear in the series (again) any time soon…

ML: "Not if I have anything to do with it!"

PC: "(*Laughing*) I have asked Steven if he can. My favourite monster!"

On Peter's electric guitar skills…

PC: "I can play it a little bit. But when it comes on the telly I seem to be able to play it a lot better."

On *The Tenth Planet*-style Cybermen…

PC: "I'm very keen on the Mondasian Cybermen… I don't know whether Steven did it as a particularly kind gift to me –"

SM: "I serve at the pleasure of the Doctor."

PC: "– but I would certainly say they look amazing, and the whole building was charged up to see [them]. Because it's quite a difficult, weird thing. I think they first appeared in, like, 1967 [*sic*], when they had less money than we have, but they still looked pretty terrifying, and I think it's quite hard to replicate that look, even though we have more money, so I think we were all a little bit concerned about it, but actually they look amazing and very haunting. Really creepy. Steven and I love when we do really creepy things and give people nightmares."

ML: "I suggested that they should call the episode *Keeping Up with the Mondasians*."

On the Doctor's real name…

PC: "I think he does have a real name. I think 'the Doctor' is, like everything about him, a thing he's come up with to make himself understood by human beings. I don't think human beings could even really say his name, but I think they might be able to hear it. It's like a frequency. If the stars are in the right place, your heart is in the right place, then you'll hear it."

On this being Steven's final series…

AUDIENCE MEMBER: "Steven, it's your final season on *Doctor Who* –"

SM: "Is it?! Are they getting rid of me? This is *shocking* news."

AUDIENCE MEMBER: "Sorry to break it to you. If you could have your time on *Doctor Who* all over again –"

SM: "That would be very unreasonable."

AUDIENCE MEMBER: "– and you could change anything, what would it be?"

SM: "Well, I wouldn't mind removing all the mistakes I've made, but that would be exhausting and take forever. Look, honestly, it's one of the spells of my life which has been the most perfect, not because I did the job perfectly, because of course I did it very imperfectly, but because I enjoyed it so much, learned so much from it, and made so many wonderful friends that I get to keep, even though my time on *Doctor Who* is coming to an end, as you shockingly informed me. So what would I change? Oh, I mean I suppose, if I could give my younger self advice, it would be, 'Don't listen to scary people from the future who are fatter than you,' but it would be… er, I mean, I complain a lot. I do. I complain. I whinge. I more or less communicate in levels of complaint, and so I wish sometimes I didn't just spend all my time saying, 'Oh, I'm working so hard. And what do I get in return for this?' 'Paid!'… So no regrets. I mean, I wish I was better at my job, and I wish I was better at writing, but those things are impossible."

On Peter Capaldi's successor…

PC: "I'm sure whoever that person is will be wonderful. I just know that Doctor Who is a wonderful part, and they're going to make, if they have not already done so, a wonderful choice, and whether that's a man or a woman is irrespective; just as long as they are right for the part. That's the important thing, so I'm sure that's what will happen."

ML: "Well, I think it should be played by twins speaking in unison. I feel strongly about that."

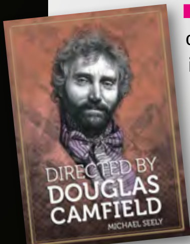
SM: "Twins are under-represented in the media. Hamlet – never twins. *Hamlet, Twins of Denmark*. It even works. *King and Queen Lear*. It would work. Come on, more twins on television."

On how it will feel to leave *Doctor Who*…

PC: "Very sad… It will be sad not to be Doctor Who anymore, because that's an incredible thing, to wake up in the morning and go, 'Oh, I'm still Doctor Who!' – and you can go and blow up some monsters, and that's how you spend your day. Also when you walk around, people don't see Peter anymore. He's not here. It's Doctor Who they see, and he gets many more smiles than I do. And so it'll be sad to say goodbye to all that."

SM: "Peter, you will *always* be Doctor Who. You retain the title forever. Ask your predecessors. They all think they're the real one. I've had Sunday lunch with Peter Davison and David Tennant, still eyeing each other. 'It's really me!'" **BENJAMIN COOK**

CAMFIELD BOOK

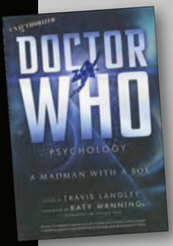


■ A new biography of Douglas Camfield is published this month. During his career, which spanned 20 years and 163 productions, Douglas directed numerous *Doctor Who* stories, from 1965's *The Crusade* through to 1976's *The Seeds of Doom*. Michael Seeley's *Directed By Douglas Camfield* is available for £17.99 from *www.miwkpublishing.com*

PANOPTICON: GENESIS

■ A DVD documenting the reunion on 8 April 2017 of attendees and guests from *Doctor Who*'s first ever convention in 1977 will be available from 8 May from Reeltime Pictures. *Panopticon: Genesis*, hosted by John Leeson, and featuring Terrance Dicks and Mat Irvine, can be ordered from *www.timetraveltv.com* for £10.

PSYCHOLOGY



■ *Doctor Who Psychology* is an unofficial anthology of in-depth essays analysing the psychology of the Doctor, his companions and his enemies. Published by Sterling, it's out now from Amazon, priced £9.99.

PAPER DOLLS

■ BBC Books is to publish *Doctor Who: Paper Dolls* by Simon Guerrier and Christel Dee, illustrated by Ben Morris. The book contains a collection of 'dolls', printed on heavy art cardstock, with over 50 different outfits to change them into. It's out on 24 August, priced £12.99.

WHOVIANS ON ABC

■ *Whovians* is a new TV panel chat show for Australian fans, airing on ABC after each new *Doctor Who* episode. For a taste, visit *tinyurl.com/WhoviansAU*

PENGUIN PODCAST

■ An April release of the Penguin Podcast saw comedian/impressionist Jon Culshaw join Meera Syal for a special *Doctor Who*-themed edition. Listen to it at *tinyurl.com/PenguinPodcast*

New companion to join the Fourth Doctor on his travels!

The Fourth Doctor – played, as ever, by Tom Baker – is to get a new companion in his continuing series of audio adventures from Big Finish... and she's set to make a huge impression on his life!

Say hello to police officer Ann Kelso, who, during the course of the strangest investigation of her career in 1978, happens upon an battered old police box and its eccentric occupant…

"As this new series begins, the Doctor has just left Leela behind on Gallifrey," explains producer David Richardson. "He's alone and hasn't even opened the box containing K9 Mark II yet – and then suddenly he's running for his life from undercover aliens and dragging a stranger called Ann Kelso to safety…"

Ann is played by Jane Slavin, who has been a regular guest artist in *The Fourth Doctor Adventures* since 2011. Jane previously played Onya in BBC Radio's 1993 audio drama *The Paradise of Death*, which starred Jon Pertwee.

"Ann is everything you'd want from a companion," says Jane. "In real life, in a TARDIS, in a crisis; she's brave and funny and absolutely up for adventure, regardless of risk. Justice is way more important than self-preservation. Let's just drop everything and zip off to a different planet without so much as a second look at Earth! She's either brilliantly brave or mad as a bat."

The Fourth Doctor Adventures – Season 8 will be released on two CD box sets and for download under the overall title of *The Syndicate Masterplan*, with seven tales forming one big story.

The storyline will kick off with *The Sinestran Kill* by Andrew Smith, in which aliens have become involved in the London crime scene in 1978. Frank Skinner (Perkins in *Mummy on the Orient Express*) plays DCI Scott Neilson and Glynis Barber (Soolin in *Blake's 7*) plays Kathy Blake. In *Planet of the Drashigs* by Phil Mulryne, Ann's first trip into space throws the Doctor, Ann and K9 into a theme park where different species of Drashigs are about to run wild. Fenella Woolgar (Agatha Christie in *The Unicorn and the Wasp*) plays Vanessa Seaborne.

"Who doesn't love the Drashigs?!" says executive producer Nicholas Briggs. "The huge omnivores from 1972's *Carnival of Monsters* are back in force – and this time they're in bigger numbers and deadlier than ever!"

In the third tale, *The Enchantress of Numbers* by Simon Barnard and Paul Morris, Ann takes a trip into history in, as she and the Doctor meet Ada Lovelace (played by Finty Williams), the daughter of Lord Byron and a Victorian computer pioneer. But who are the bird-masked strangers that stalk the local village...?

The first box set ends with *The False Guardian*, which leads into the second box set's *Time's Assassin* – both written by Guy Adams, and guest starring John Shrapnel, Blake Ritson and Jon Culshaw.

"I'd love to say more about these episodes," says David, "but there are so many surprises! This is the point where the overall story steps up a gear..."

In the sixth tale, *Fever Island* by Jonathan Barnes, the TARDIS lands on a misty, mysterious island where scientists are conducting strange experiments, and all may not be as it seems... Gethin Anthony (from HBO's *Game of Thrones*) plays Jason Vane.

The box set concludes with a double-length adventure, *The Perfect Prisoners* by John Dorney. Ann's investigations are reaching their climax and the Doctor will have to make one of the hardest decisions of his many lives.

The box sets are some way off yet – they are due for release in January and February 2019.

Tom Baker with Jane Slavin who plays new companion Ann Kelso.

BBC Live Lessons with the Doctor!

The Doctor needs YOU!

BBC micro:bit is a system designed for use in computer education in the UK. In collaboration with the team behind *Doctor Who*, the micro:bit is currently being put to the test at the controls of the TARDIS in a series of 'Live Lessons'.

The lessons are aimed at 11-13-year-olds, and are devised around computational thinking skills. Guest experts from the fields of web search and computer gaming explore and explain algorithms, different types of errors and the components that go into an algorithm.

The first Live Lesson took place on Wednesday 29 March. Using their BBC micro:bit, students were challenged to solve a fictional disaster scenario: help the Doctor protect Earth from a supernova explosion while coming face to face with the Daleks. Watch this lesson here: *tinyurl.com/DWmicrobit*

During the second Live Lesson on Monday 24 April, the Daleks returned with a new plan – a Reality Bomb! Using their 'courage, inventiveness and Key Stage 3 computing skills', students were able to save the universe from this new threat.

The first part of this mission – 'Mission Sonic' – took place on Monday 24 April. Mission 2 took place on Tuesday 2 May, while Mission 3 will place on Monday 8 May.

For more information about BBC micro:bit go to *www.microbit.org*

Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

CAPALDI COSPLAY

■ **Peter Capaldi**, who was a *Graham Norton Show* guest on 14 April, told *The Sunday Times*' Lynn Barber (2 April), "I don't really want to do another political thing. I've done enough of that, being a man in a suit shouting at other men in suits. I want to do something different, with a big wig. I want to get dressed up!" There were *Doctor Who* promotional appearances on 12 April from **Steven Moffat** on *Breakfast* (*tinyurl.com/MoffFast*) and *Marie Claire* magazine's Girl of the Moment, **Pearl Mackie**, on *The One Show* (*tinyurl.com/OnePearl*) with Pearl also on *Good Morning Britain* the day following (*tinyurl.com/GoodPearl*). Steven will be at Gloucestershire's Fairford Festival of Fiction on 3 June organised by **Paul Cornell** (tickets via *tinyurl.com/FairMoff*).

Pearl on *The One Show*.

CIVIL SCREENING

■ An HD restoration of *The Naked Civil Servant* starring **John Hurt** screens in Picturehouse cinemas nationwide on 28 May with a Network Blu-ray/DVD following on 5 June. Executive-produced by **Verity Lambert**, it originally aired on 17 December 1975 and was written by Philip Mackie (Pearl's grandfather).

THE REVISITATION

■ **Peter Davison** played himself in BBC Four's *Brian Pern: A Tribute* on 29 March recalling Pern's 'unique' *Doctor Who* contribution, using adapted clips from 1982's *The Visitation*. The programme also featured **Christopher Eccleston** as Luke Dunmore and **Matt Lucas** as Ray Baker-Thomas. Matt, who was an ITV *Nightly Show* guest on 10 April (*tinyurl.com/MattNightly*) sees his Canongate Books memoirs *Little Me: My Life from A-Z* published on 3 October. **Catherine Tate** also made a *Nightly Show* appearance on 20 March (*tinyurl.com/CathNightly*).

Karen Gillan takes time out from playing Nebula to pose with Stan 'The Man' Lee!

Photo posted by Karen Gillan on Instagram.

TENNANT ALL OVER

■ **Peter Davison**, who played Geoff Towler in ITV's *Grantchester* on 30 April, attended son-in-law **David Tennant**'s *Don Juan in Soho* opening on 28 March (running until 10 June), while David was at the première of *Limehouse* at the Donmar Warehouse on 9 March. David joined Graham Norton's *Red Nose Day Big Chat Live* on 24 March (*tinyurl.com/DTBigChat*) and appeared on *The Andrew Marr Show* on 26 March (*tinyurl.com/TenMarr*) and *Billy Connolly & Me: A Celebration* on 18 April, with radio spots on *Loose Ends*, *Steve Wright*, co-hosting *The Christian O'Connell Show* and playing himself on Radio 4's *Believe It*.

CHRIS DOES SERIES 2!

■ **Christopher Eccleston**, who plays Matt Jamison in HBO's final series of *The Leftovers*, which concludes on 4 June, is recording in the Lake District until July reprising the role of Maurice Scott, grandfather of autistic child Joe, in the six-part second series of BBC One's *The A Word*, which also stars *Under the Lake*/*Before the Flood*'s **Morven Christie**.

"I'M A DOCTOR!"

■ **Paul McGann** commences recording BBC One's *Holby City* in August as surgeon Professor John Gaskell. Paul completes touring Von Pfunz in *Gabriel* on 20 May, having publicised the play on *Loose Women* (*tinyurl.com/LooseMcGann*) and *The Graham Norton Radio Show*. **Louise Jameson** plays Beth in Timberlake Wertenbaker's *Winter Hill* at the Bolton Octagon from 11 May to 3 June.

FASHION QUEEN

■ **Jenna Coleman**, who was a guest at the *Radio Times* Festival on 8 April promoting ITV's *Victoria*, also attended the Miu Miu Show during Paris Fashion Week with **Maisie Williams**, and features in May's edition of *Vogue*. *Victoria*'s writer Daisy Goodwin recently commented that Jenna will not be replaced by an older actress anytime soon as "we haven't even caught up with her real age."

KAREN MARVELS

■ While shooting *Avengers: Infinity War* on 2 April, **Karen Gillan** posed as Nebula with Marvel legend Stan Lee, posting the photo on Instagram. Karen, whose Nebula is currently in *Guardians of the Galaxy Vol. 2*, attended Las Vegas CinemaCon on 27 March, where first footage of her as Ruby Roundhouse in *Jumanji: Welcome to the Jungle* (due December) was shown.

David Tennant, star of *Don Juan in Soho*, at the afterparty on 28 March 2017.

©DAN WOOLER/REX/SHUTTERSTOCK

RIPPED SO LONG

■ **Arthur Darvill**, applauded for his 12 March London Palladium *Honeymoon in Vegas* performance as Jack, will return as Rip Hunter for *Legends of Tomorrow* Series Three, despite seemingly leaving yet again in Series Two's finale. Arthur has re-orchestrated and written new songs for a feature film based on his 2009 Camden-set musical *Been So Long*.

SENSUAL FREEMA

■ Netflix launches *Sense8* Series Two on 5 May with **Freema Agyeman**'s Amanita in the trailer (*tinyurl.com/FreemaSense2*), although **Sylvester McCoy**'s recurring character remains unseen. Further to **DWM** 498, vampire picture *Eat Local*, with Freema playing Angel alongside **Eve Myles** as Vanessa, now has a trailer (*tinyurl.com/EatFreema*).

BILL WINS AGAIN

■ **Billie Piper** collected the Best Actress gong at the Olivier Awards on 9 April for *Yerma*, with *Turn Left* and *Planet of the Dead*'s **Noma Dumezweni** winning Best Supporting Actress for *Harry Potter and the Cursed Child*. The 'In Memoriam' section curiously omitted **John Hurt**. Billie plays Karen, troubled ex-girlfriend of **John Simm**'s politician David Mars, in upcoming four-part BBC Two thriller *Collateral*, starring *Blink*'s **Carey Mulligan**. Simm plays Rhys Bishop in ABC's *The Catch*, ending Season Two on 11 May.

CAPTAIN FLASH

■ **John Barrowman** and sister Carole's latest *Orion Chronicles* novel *Nephilim* is published on 4 May. John showed off his vocal prowess in *The Flash*'s recent musical episode *Duet* (see *tinyurl.com/BarrowLove* and *tinyurl.com/BarrowMore*) and appeared on *Good Morning Britain* on 13 April (*tinyurl.com/GoodBarrow*).

QUICKIES

■ **David Suchet** – the Landlord in *Knock Knock* – played Dr Fagan in BBC One's recent *Decline and Fall*. **Bonnie Langford** performed at *100: A Tribute to Dame Vera Lynn* at the London Palladium on 18 March. **Nicholas Pegg** wrote the text for the Royal Mail's recent commemorative David Bowie stamps (*tinyurl.com/PeggDB*).

Tim Piggott-Smith.

OBITUARY

■ **Tim Pigott-Smith**, star of **Mike Bartlett**'s forthcoming *King Charles III* BBC Two adaptation, who played Captain Harker in *The Claws of Axos* and Marco in *The Masque of Mandragora*, died on 7 April aged 70. **Carl Conway**, who played the US Correspondent in *The War Machines* and a Control Room Assistant in *The Ambassadors of Death*, died on 10 February aged 95. Other recent losses include *The Monster of Peladon*'s make-up supervisor **Elizabeth Moss** and *Warriors of the Deep*'s OB Sound man, **Chris Holcombe**.

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EXCLUSIVE INTERVIEW! David Suchet is the Landlord...

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Public IMAGE

COMPILED BY **TOM SPILSBURY**

How did Episode 1 of the new series fare in the TV ratings war? We have the stats...

"If you study this table of the week's TV, you'll see *Doctor Who* performed well."

The Pilot helps the new season get off to a flying start!

Rejoice! *Doctor Who* returned for its first new series in over a year and a half on Easter Saturday – which, incredibly, marks the longest gap between seasons since the great drought between 1989 and 2005.

As discussed by this column in **DWM** 492-496, the 2015 series had seen an overall decline of around one million viewers since the 2014 series, and although the Twelfth Doctor's second run still averaged a very healthy six million viewers across its 12 episodes – more than enough to make it a sure-fire hit for BBC One – hopes were high that the 2017 series would see the ship steadied, and that ratings wouldn't decline any further.

The signs were already looking good after 2016's *The Return of Doctor Mysterio* managed to achieve a higher audience than the previous year's Christmas Special, *The Husbands of River Song* [see *Public Image* in **DWM** 509], and the good news continued when the ratings were revealed for the first new episode of 2017. *The Pilot* managed an official BARB rating of **6.68 million** viewers – a number which includes all those who watched the episode as it was broadcast on BBC One, or within the seven days which followed.

It's very pleasing to be able to report that this is a higher rating than for every single episode from the 2015 series. Peter Capaldi's second year opened with 6.54 million for *The Magician's Apprentice*, and peaked with 6.56 million for the fifth episode, *The Girl Who Died* – while the lowest figure was 5.61 million for *Sleep No More*. So we're already ahead of all those. That said, *The Pilot's* rating is still lower than every episode from Peter's début series in 2014, which peaked with 9.17 million for *Deep Breath*, with a low of 6.71 million for *Flatline*.

Overall, *The Pilot*'s rating of 6.68 million is a very healthy one for a drama series in 2017, albeit not quite in the same league as the likes of *Sherlock*, *Call the Midwife*, *Broadchurch*, *Death in Paradise* and *Silent Witness*, which have all topped at least eight million earlier this year. However, *Doctor Who*'s rating was easily enough to beat its direct competition on ITV – the first episode of the light entertainment dating show *Take Me Out*, which returned for its ninth series and had a consolidated rating of 3.25 million (including those who watched on ITV+1). *The Pilot* was easily BBC One's top-rated show of the day, beating the show's which aired either side of it – *Pointless Celebrities* (4.43 million) and *Casualty* (4.42 million) – and even managing to gain a higher rating than the popular *All Round to Mrs Brown's* (5.90 million).

> 'With 6.68 million, the rating for *The Pilot* is higher than every single episode from the 2015 series.'

TOP 40 UK PROGRAMMES

Week covering 10-16 April 2017

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Britain's Got Talent** (ITV, Sat)	11.04m
2	**Broadchurch** (ITV, Mon)	10.66m
3	**Line of Duty** (BBC One, Sun)	8.48m
4	**Peter Kay's Car Share** (BBC One, Tue)	8.47m
5	**Coronation Street** (ITV, Mon)	7.74m
6	**Coronation Street** (ITV, Mon)	7.61m
7	**Coronation Street** (ITV, Wed)	7.44m
8	**Coronation Street** (ITV, Fri)	7.27m
9	**Coronation Street** (ITV, Fri)	6.81m
10	**Doctor Who: The Pilot** (BBC One, Sat)	6.68m
11	**Emmerdale** (ITV, Mon)	6.48m
12	**EastEnders** (BBC One, Mon)	6.46m
13	**EastEnders** (BBC One, Fri)	6.44m
14	**Emmerdale** (ITV, Wed)	6.41m
15	**EastEnders** (BBC One, Thu)	6.36m
16	**Emmerdale** (ITV, Tue)	6.34m
17	**EastEnders** (BBC One, Tue)	6.32m
18	**Emmerdale** (ITV, Thu)	6.19m
19	**Emmerdale** (ITV, Fri)	6.09m
20	**Emmerdale** (ITV, Thu)	5.99m
21	**All Round to Mrs Brown's** (BBC One, Mon)	5.90m
22	**Countryfile** (BBC One, Sun)	5.71m
23	**Antiques Roadshow** (BBC One, Sun)	5.50m
24	**Masterchef** (BBC One, Wed)	5.40m
25	**Our Friend Victoria** (BBC One, Tue)	5.40m
26	**Masterchef** (BBC One, Thu)	5.25m
27	**Ten O'Clock News** (BBC One, Tue)	5.08m
28	**Maigret's Night at the Crossroads** (ITV, Sun)	5.04m
29	**BBC News** (BBC One, Sun)	5.02m
30	**Ten O'Clock News** (BBC One, Mon)	4.94m
31	**Holby City** (BBC One, Tue)	4.88m
32	**Benidorm** (ITV, Wed)	4.72m
33	**Six O'Clock News** (BBC One, Mon)	4.69m
34	**Six O'Clock News** (BBC One, Thu)	4.49m
35	**BBC News** (BBC One, Sun)	4.47m
36	**Pointless Celebrities** (BBC One, Sat)	4.43m
37	**BBC News** (BBC One, Fri)	4.43m
38	**Casualty** (BBC One, Sat)	4.42m
39	**Six O'Clock News** (BBC One, Wed)	4.31m
40	**Masterchef** (BBC One, Fri)	4.29m

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched within seven days of transmission. However, the figures do not include online catch-up services (*eg* iPlayer watched on a PC or mobile, rather than through a TV set), or repeats shown at other times, but do include +1 channels. All figures: BARB *www.barb.co.uk*

The most watched show of Saturday night – and indeed the whole week – was, inevitably, ITV's *Britain's Got Talent*, which returned for its 11th series with a gigantic rating of 11.04 million viewers. Nevertheless, *Doctor Who*'s audience was high enough to reward it with a Top Ten place in the weekly ratings chart (see above) – something it wasn't quite able to manage during the previous series. It's instructive to note that when *Doctor Who* returned at Easter 2008 with *Partners in Crime*, that episode also managed tenth place in the TV chart (behind nine soap opera episodes), but with 9.14 million viewers. To maintain that chart placing with a notably lower rating helps to demonstrate just how much viewing figures have dropped across the board over the past decade or so, and how *Doctor Who* has managed to remain rather more robust than some other shows. Hopefully this bodes well, and the Doctor's ratings will remain just as strong over the next three months...

Galaxy Forum

Your views on everything going on in the hectic world of *Doctor Who*...

Doctor Who returned on Easter Saturday with *The Pilot*, which introduced Pearl Mackie as the Doctor's new companion Bill Potts. And of course, it got you all writing in...

Star Letter

Bill Potts at the start of her adventures!

BRILLIANT BILL!

SIMON FOX EMAIL

Why couldn't we have had Pearl Mackie as Bill Potts earlier? *Doctor Who* needs – and has always needed – a young companion who is mouthy enough to prick the Doctor's sense of self-importance, and open enough to hold her own when faced with danger or a really posh kitchen knock-through like the TARDIS.

The chemistry between Pearl Mackie and Peter Capaldi is wonderful, and there is a definite feeling of the reset button having been pressed. And how apt for this Doctor to have a valet in the shape of Nardole. There will be children somewhere for whom this was their first-ever episode. I have to say, I'm rather jealous of them, discovering the universe with Bill. Having said that, seeing the TARDIS and other planets and times for the first time through new eyes never, ever gets old.

Simon's letter wins him a copy of *UNIT: Assembled*, four brand-new audio adventures from Big Finish starring Jemma Redgrave as Kate Lethbridge-Stewart and Ingrid Oliver as Osgood, available from *www.bigfinish.com* priced £20 as a CD box set or to download.

UNIT: ASSEMBLED
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DID THE PILOT FLY...?

PAUL BOWLER EMAIL

What a great start to the series! *The Pilot* ticked all the right boxes; there were lots of fun references for fans to enjoy, but just as importantly the episode also provided a good jumping-on point for new viewers.

Peter Capaldi was as superb as ever, Pearl Mackie made a great début as Bill Potts, and Matt Lucas was also great fun as Nardole. *The Pilot* made the *Doctor Who* universe feel fresh and invigorated again. One thing's for sure, if the rest of this series is as good as this episode, we are going to be in for one hell of a final jaunt around the universe with Peter Capaldi's Doctor!

JOHN HOOD EMAIL

I rather enjoyed *The Pilot*. Peter Capaldi, Matt Lucas and Pearl Mackie make for a triumphant trio. A soft reboot – an amalgam of the Russell T Davies and Steven Moffat eras – done right.

SUZANNA CURD EMAIL

What a stunning début from Pearl Mackie in *The Pilot*! She has brought a real freshness to the role of the companion, showing intelligence, curiosity, vulnerability and fear – and all in less than 50 minutes! Her introduction to the TARDIS is one of the best reactions I think I've seen. The expression on Pearl's face was perfect.

BRIAN SILLIMAN NEW YORK

I loved this first episode. Pearl Mackie is charming, funny, and very real. Matt Lucas is a fantastic addition to the cast, and Peter Capaldi remains absolute gobsmacking perfection.

Best of all in this episode? New music from Murray Gold – the real *Doctor Who* champion!

CHARLIE FORREST (15) EMAIL

I absolutely loved *The Pilot*. The chemistry between the Doctor and Bill is amazing, as is Matt Lucas' comedic Nardole. Writer Steven Moffat handled Bill's sexuality perfectly, and the references to old stories were a joy.

JACQUELINE RICKARD EMAIL

This season-opener could have been brilliant, but I was left feeling completely unimpressed by it, I'm afraid. The pace felt uncomfortably fast and manic, rushing Bill's introduction and character development tremendously. The plot and its resolution, in the grand scheme of things, were underwhelming.

As for the monster herself, well, she was disappointingly a rehash of the Flood victims from 2009's *The Waters of Mars*. Compared to the epic and original story we got as an opener for the 2015 series, this one just didn't hold water.

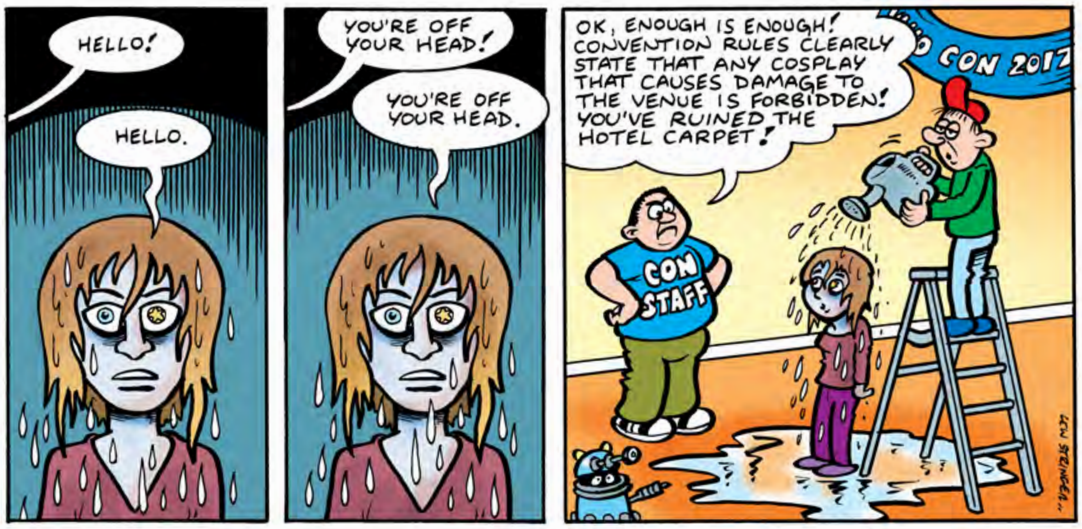
MICHAEL WHITELEY EMAIL

As a 20-plus-year-old fan who has slightly lost interest in the show in recent years, I thought that *The Pilot* was really good! Bill Potts is shaping up to be an amazing character whom I absolutely adore already, Nardole was brilliantly funny, and Peter Capaldi was on top form as always. My faith in the show is restored!

CONNOR ALLEN (15) EMAIL

The time is 20:18. Eight minutes following the airing of *The Pilot*. And what can I say? How wonderful it is to have our favourite Time Lord back on our screens alongside the brilliant Bill Potts and Nardole! *The Pilot* felt so fresh. So brand new. It was a real joy and I'm certain that this feeling will remain throughout the rest of the series. It was also wonderful to see a snippet of John Simm's Master in the coming soon trailer, sporting a Roger Delgado-esque beard! Ah, *Doctor Who*, how I have missed you!

THE *Daft* DIMENSION BY LEW STRINGER


HELLO!
HELLO.
YOU'RE OFF YOUR HEAD!
YOU'RE OFF YOUR HEAD.
OK, ENOUGH IS ENOUGH! CONVENTION RULES CLEARLY STATE THAT ANY COSPLAY THAT CAUSES DAMAGE TO THE VENUE IS FORBIDDEN! YOU'VE RUINED THE HOTEL CARPET!
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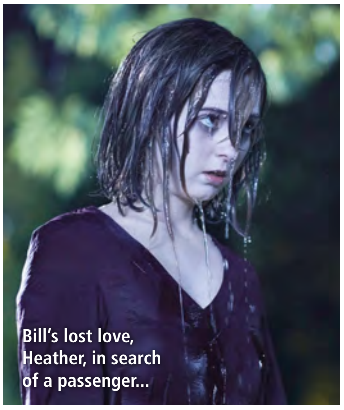

Bill's lost love, Heather, in search of a passenger...

■ **CONNOR GODDARD** PERTH, AUSTRALIA
The Pilot was such superb television – and made even better by being a *Doctor Who* episode! Peter Capaldi's Doctor is now well established, but this allowed a new audience to view him as a respected senior lecturer (not an alien) and also gave fans the opportunity to see him in a slightly different role. I thoroughly enjoyed the episode. I only hope we get to see more of the Movellan-Dalek war...

■ **JENNIFER SHELDON** LEICESTER
What a revelation Bill is – a brilliant companion with depth and intrigue, but totally relatable – the best companion in years! A properly rounded human being, with a solid reason to be introduced to both the Doctor and the TARDIS.

■ **KAREN FLEMING** TULSA, OKLAHOMA
Excitement equals Moffat plus Capaldi squared! Thank you, Steven Moffat, and all your wonderful cast and crew.

Steven, you have replaced the wonderful Robert Holmes as my favourite *Doctor Who* writer. Why? Partly because of your compassion. Brilliant Russell T Davies brought *Doctor Who* back healthy and strong, and you took it to a higher level.

No-one could think of some of the things you come up with. It's like a psychedelic explosion in a fun factory. You blow my mind!

■ **KEITH TUDOR** ROMSEY
The Pilot was an excellent start to the new series. Bill is already a fun and endearing companion. The water effects were often creepy. There were some great nods to the show's history – the picture of Susan (from the very first story in 1963), the Movellans (from *Destiny of the Daleks*), and the Doctor working as a lecturer with his TARDIS parked in the office felt like a nod to *Shada*. The 'coming soon' trailer at the end was the icing on the cake, though. It was a fantastic Easter treat!

■ **DAVID EMERY** EMAIL
Wow. The only word I can use to describe *The Pilot*. Full of references, thrills, excitement, scares, humour and everything else that makes *Doctor Who* the greatest show on TV bar none, I couldn't ask for a better way to spend Saturday night.

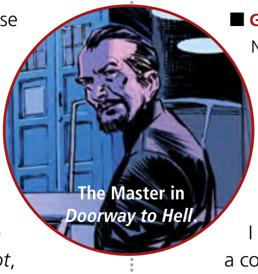
■ **KIM JANSEN** EMAIL
I thought the first episode of the new series, *The Pilot*, was absolutely *smashing!* We got introduced to Bill who I already love. Nardole is hilarious as usual and the Doctor is back as himself! What a fantastic show this is. It's also great to have an openly gay companion in the TARDIS.

That's just a tiny sample of the emails and letters we received about *The Pilot* – which the vast majority of you decided was a definite hit! Meanwhile, in **DWM** itself, the comic strip *Doorway to Hell* came to an end...

HELLISHLY GOOD STRIP

■ **CHRISTOPHER OWEN** EMAIL
With the new series getting underway I've been reflecting on this last year, with the Doctor being mostly absent from our screens, and how that gap's been filled so well by your comic strip. I've loved the mini era of the Twelfth Doctor having to stay on Earth during the 1970s, especially this last story, in which we finally found out how the Master first regenerated – wow! I didn't see that one coming!

■ **PETER THORPE** EMAIL
The Master is back! The original! *Doorway to Hell* was the best comic strip since... well, there isn't a 'since', as all the comic strips are equally superb. Using the original Master in the story was simply breathtaking.


The Master in *Doorway to Hell*.

■ **GARY WATSON** NORTHUMBERLAND
It was nice to see in the final part of *Doorway to Hell* that Jess became an art history teacher 30 years after she said goodbye to the Doctor. I wonder if Max became a comic book writer or the owner of a Forbidden Planet store?

Doorway to Hell's writer Mark Wright says, "Yes, Max became a comic writer. And a very good one, too!" Next time, we'll have your comments on *Smile*, *Thin Ice*, *Knock Knock* and more. Keep writing! DWM

◀◀ On this month... 10 YEARS AGO

In May 2007, **DWM** readers were enjoying new companion Martha...

FREE POSTER!
DOCTOR·WHO
THE DALEK DIARIES
GRIDLOCK
HUMAN NATURE
THE SHAKESPEARE CODE

'BRAVO, FREEMA!'

■ In **DWM** 382, *DWMail*, was packed with letters about the new series – with particular praise for new companion Martha Jones, played by Freema Agyeman. James Cleverley wrote: 'Martha is already a great successor, and it's only her first episode! Bravo, Freema!', while Simon Smith said: 'Freema is brilliant, and Sir David of Tennant was superbly bonkers.'

GOMEZ & McCOY

■ Meanwhile, in *Gallifrey Guardian*, Nicholas Briggs revealed the latest news about the *Doctor Who* audio range from Big Finish: 'Sylvester McCoy's Doctor finds himself on one of the moons of Jupiter, face-to-face with some great guest stars, in *Valhalla* by Marc Platt.' Among them, making her *Doctor Who* début, was Michelle Gomez. 'She plays Jevvan, who teams up with the Doctor when her colony is infiltrated by a ghastly, insectoid threat,' explained Nick. Teaming up with the Doctor? Michelle?! The very thought...

MASTERLY CASTING

■ In small print on the news page, it was revealed that Episode 11, *Utopia*, would feature a character called 'The Professor', played by Sir Derek Jacobi. And in the final two episodes, John Simm would feature as 'Mr Saxon'. It would be the first of several notable appearances by John, and both he and Sir Derek would – in unforgettably brilliant scenes – be revealed as two different incarnations of the Doctor's nemesis, the Master...

WHO TUBE

This month's pick of *Who*-related videos

■ Peter Capaldi is interviewed by Graham Norton and explains why he's decided to leave *Doctor Who* this year. Go to: **tinyurl.com/CapaldiNorton**

■ Pearl Mackie and Steven Moffat make their débuts on *Doctor Who: The Fan Show*, talking to host Christel Dee. Go to: **tinyurl.com/FanShowPilot**

■ Babelcolour shows us a glimpse into an alternative reality which features some very different 1970s Doctor Whos! Go to: **tinyurl.com/almostdoctors**

■ Rare audio of Jon Pertwee being interviewed by Radio Solent during filming of *The Sea Devils* in 1971. Go to: **tinyurl.com/PertweeSolent**

■ YouTuber Jake Dudman is the Doctor in *The Day of the Doctor*'s 'Great Curator' scene. It guest-stars a familiar face... Go to: **tinyurl.com/GreatCurator**

CROSSING THE THRESHOLD

David Suchet is about to make his (long overdue!) *Doctor Who* début – playing the mysterious Landlord in *Knock Knock*...

INTERVIEW BY **JOHN PHILLIPS**

North London in early April, and a small studio on an industrial estate. Here's David Suchet, and he's quite taken with *Doctor Who: The Fan Show*'s furnishings.

"It's a wonderful table!" he advises producer Chris Allen who bends in to remove it from the scene. Chris is deconstructing this morning's set-up, having shot an interview with David and host Christel Dee for the BBC Worldwide YouTube series.

"Christel made it," he tells the actor. "An Argos table and a roll of *Doctor Who* wallpaper."

"Did she do that?" exclaims David. "She's so creative!"

It's a small moment, but one characteristic of David Suchet's approach to life. He's a multi-award-winning thespian who's been in the business forever, and known around the globe as the definitive embodiment of Agatha Christie's Hercules Poirot – a herculean feat, if you'll pardon the pun, wherein, between 1989 and 2013, he starred in adaptations of every single novel and short story featuring the detective. Yet he can still work up enthusiasm for a spot of Time Lord decoupage.

In 20-or-so-minutes' time, he will counsel **DWM**: "The most important thing about life, you speak to any philosopher or psychologist, is to live in the present. I've always said, if you live in the present, the present is the greatest gift you can be given."

But that maxim is immediately apparent even before he gets to vocalising it. David works to find delight in almost everything. He also delights to work. Who would have thought the man awarded the Commander of the Order of the British Empire in the 2011 New Year Honours for services to drama would have spent the previous evening streaming episodes of *The Fan Show*, so he could acclimatise himself to its metier?

Chris and Christel are now zipping things up around us as we begin our conversation. It seems an oversight that *Doctor Who* has taken 54-years to offer a role to David. He's entirely of the right stock of actor one would assume had already appeared in the series.

"A lot of people have said that," he smiles. "And somebody said to me, 'Weren't you asked to be the Doctor?' In fact, my Twitter page (*@David_Suchet*) is full of it. They're all telling me, 'We want you to be the next Doctor!'" At this, he chuckles. "Well, I have not been approached, let me say that. So, we'll have to put that to bed. I would be flattered. Of course, I would be flattered! But I probably wouldn't want to do it, because it would take up so much time."

Nonetheless, on Saturday 6 May David finally steps into this world, playing the enigmatic Landlord who is at the heart of *Knock Knock*. He's doing little right now to dispel any of that mystery.

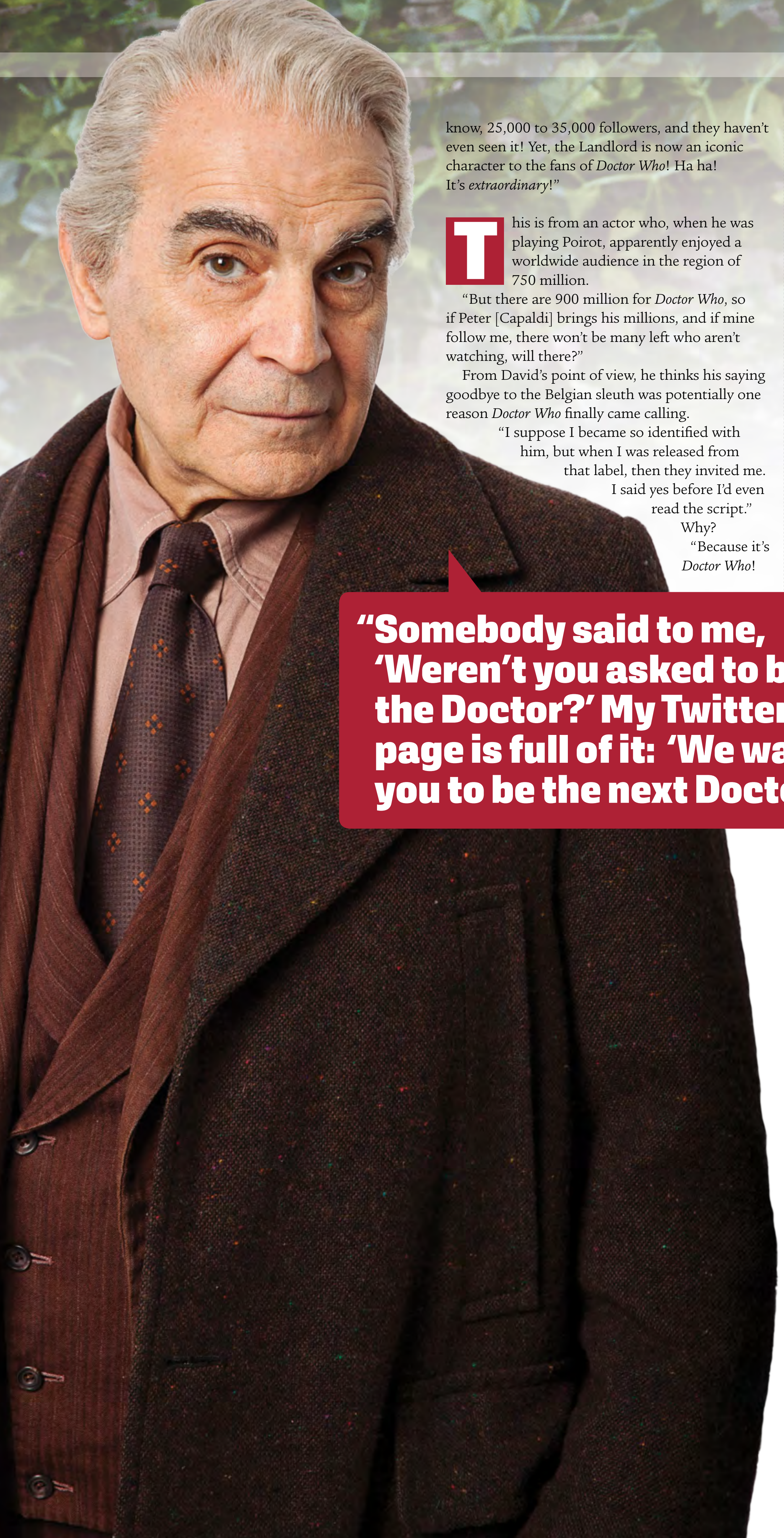
"Well, the Landlord would suggest I'm in charge of a property, that people have rooms to lease or rent from me," he hedges. "There was that famous picture taken of me holding the key to the front door [the publicity shot released last summer when David's casting was announced] – well, what sort of world does that door open into?... *Question-mark, question-mark, query, star, smiley!*"

He does at least concede: "I'm not an ordinary landlord, but seemingly the most charming of people."

Talk of that picture, which on its own proved fuel enough for a myriad website think-pieces, prompts us to ask if he was prepared for the level of scrutiny that accompanies a role in *Doctor Who*.

"One hundred per cent *not*. I had no idea, from rumours being leaked I was going to be in it, to fans waiting outside the location to see me get out of a car, to people tweeting. My Twitter page, I think it went up from, I don't

David Suchet is reunited with Peter Capaldi in the episode *Knock Knock*.



know, 25,000 to 35,000 followers, and they haven't even seen it! Yet, the Landlord is now an iconic character to the fans of *Doctor Who*! Ha ha! It's *extraordinary*!"

This is from an actor who, when he was playing Poirot, apparently enjoyed a worldwide audience in the region of 750 million.

"But there are 900 million for *Doctor Who*, so if Peter [Capaldi] brings his millions, and if mine follow me, there won't be many left who aren't watching, will there?"

From David's point of view, he thinks his saying goodbye to the Belgian sleuth was potentially one reason *Doctor Who* finally came calling.

"I suppose I became so identified with him, but when I was released from that label, then they invited me. I said yes before I'd even read the script."

Why?

"Because it's *Doctor Who*! It's the most iconic series, even more so than *Poirot*. To have that opportunity of appearing as a lead protagonist, if you like, having already been in another big drama, was the greatest privilege. I also loved the fact I was reunited with Peter Capaldi."

"Somebody said to me, 'Weren't you asked to be the Doctor?' My Twitter page is full of it: 'We want you to be the next Doctor!'"

The Landlord comes a knock-knocking...

Unsurprisingly, given their careers, David and Peter have met before. The first time was a 1991 episode of *Poirot*.

"It was called *Wasp's Nest* and he played a very strange clown-like figure." Again, the following year, in a BBC adaptation of Joseph Conrad's *The Secret Agent*. "Well, I was the secret agent, and he was a very severe Russian diplomat in the consulate. But this is the first time we've worked together since then. His career bloomed along its path, and mine along my path. It was a grand reunion, and he is a great Doctor. Plus, to be in a Mike Bartlett script, the great writer of *Doctor Foster* and *King Charles III* [a play, and soon to be a BBC One drama starring the late Tim Piggott-Smith] – well, what a privilege!"

Peter has mentioned that when he recorded the episode with David last July, he sought the actor's advice on how to keep a character engaging within a long-running TV show [see box-out, overleaf]. **DWM** mentions that conversation to David now.

"Oh yes, that's right. This is Peter's third series, so after two he would already have been concerned about maintaining that initial momentum and the truth of his performance. He will also be up against – possibly – certain creative directors who want him to change. Those were all the things I went through on *Poirot*, and we have to be protectors, guardians of our characters, as well as being open to move with the times, as long as it fits in with the overall arc of who we have chosen to portray."

It's here he shares those thoughts about appreciating the present, "because the most difficult thing in life is not to be consumed by what is going to happen. You've got to live in the moment with everything. You must chew it and enjoy it, and if you do that, the energy of creativity will always be 100 per cent."

Enjoyment is key to David's approach. "But I take the work *incredibly* seriously. I think one journalist even said, 'It's time for David Suchet ►

David Suchet likes to keep it real.

What is the Landlord's secret?

◄ to lighten up.' In reply to that, no it's not. As soon as you lighten up, you let go in the wrong way. No, I will take my work as seriously as I need to. But you know what? If it's not fun, don't do it. Give it up."

With that in mind, how has he tempered his performance to *Doctor Who*? Does he pitch it differently for fantasy?

"You've got to be very careful if you do that not to comment," he cautions. "No character should ever seem to be commenting on what they're doing. If I'm aware of being in a heightened world, that translates to screen as *wink-wink, nod-nod*. No, my world is very, very real for me. What the viewer will make of it is up to them."

David also says he's been influenced by the younger cast playing Bill and her friends with whom he shares a lot of screen time in *Knock Knock*.

"Take Pearl Mackie, for example – Bill, who is this incredible character! She has such a *modern* take, and I watch her as an old-time actor, and she releases me. I can't emulate it, but I'm observing the way she and the other young ones approach their roles and, yes, acting has moved on, and I have to move with the times too.

"In fact, every couple of years, I go to New York and I'm with an acting teacher who kicks me up the backside to stop me doing my shtick."

His *shtick*?

"It's those things you don't have to work on. Things that you know are effective. Peter Brook [who directed David over 1978-79 in *Anthony and Cleopatra* at the Royal Shakespeare Theatre and the Aldwych] once said to me as an actor, 'Do you like that moment, David?' And I said, 'Yeah, I love it'. He said, 'Lose it.' It's a terrible expression, but in our business, we call it, 'Learn to kill your babies.'"

> **"Pearl Mackie has such a *modern* take. Acting has moved on, and I have to move with the times too."**

Sage advice, but it remains surprising that someone as celebrated as David Suchet would subject his own work to a regular audit.

"Well, I have to! I have to keep on my toes, to see where acting's changed. If I go back to my early work and watch myself playing Sigmund Freud [in the 1984 mini-series, *Freud*] or I go right back to *Oppenheimer* [1980], it's a different type of performance. It's more theatrical. I have to open myself up to be part of the modern day."

Is this something his peers also do?

"I don't know, but I am aware of certain actors who I see as being stuck where they were in their forties, and may be 70 now. I pray with all my heart that I'm not one of those."

Should David ever seek reassurance from **DWM**, we'd like to make it clear that he is most certainly not one of those. Especially as he tells us that he's looking at an upcoming role in a TV drama in France. Although he'll be performing it in English, he's asked if he can also execute the dub into French. "It'll be fascinating!"

As for *Doctor Who*, he admits, he has little personal history with the series.

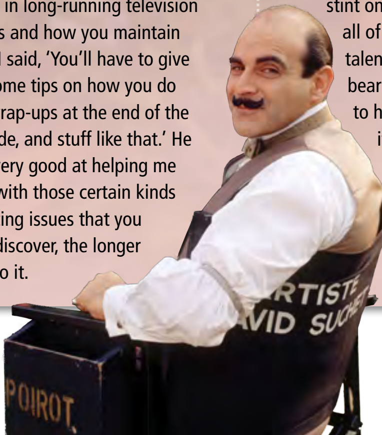
"I wish I did – I make a very boring guest for your interview! I don't have any of those stories, except that it was part of my growing-up experience with early television, I suppose. It's part of my youth, when it appeared in black and white in the original day. When I think of early television, with just one channel and the men reading the news in evening dress, and then I think of what we have today. Well, where's it going to go in the future? Will it be part of an experience all around you? Will it be like a hologram? Are you going to be able to enter the world itself and change things? It's so thrilling! Where's it going to end?

"I haven't enough years left, but I have enough faith to know I'll be watching from another place and applauding the world's development. That's if we can learn to look after our planet and to care for it. Then there will be nowhere else that's quite so exciting." DWM

GOING THE DISTANCE

PETER CAPALDI ON DAVID SUCHET

"I've worked with David before, and I have great respect for him," says Peter Capaldi of his *Knock Knock* co-star. "He's a wonderful actor, and a shining example of how you can keep one role fresh, because he did *Poirot* for a long time. I actually spoke to him about that when he was on set, about the problems of being in long-running television shows and how you maintain that. I said, 'You'll have to give me some tips on how you do the wrap-ups at the end of the episode, and stuff like that.' He was very good at helping me deal with those certain kinds of acting issues that you only discover, the longer you do it.



It was very useful to have someone who'd been around the block who could help.

"Plus, it was extraordinary to just watch him work, because he doesn't stint on anything. He brings all of his intelligence and talent and work ethic to bear on it, and that's great to have around. I think it brings everybody's game up, when you have people joining the show who are that good and that committed."

DAVID SUCHET IMAGE ©ITV/REX/SHUTTERSTOCK

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Knock Knock

Knock knock. Who's there? Doctor! Doctor... what? Oh no. Oh God, no! Doctor, I can't move my foot! HELP ME! DOCTOR, PLEASE! HELP MEEEEEE!!!

PREVIEW BY **BENJAMIN COOK**

> **"As a kid, I was fascinated by how the show was made. Being a *Doctor Who* fan is, basically, being a fan of BBC TV Centre."** – MIKE BARTLETT, WRITER

WARNING: Spoilers!

In the *Doctor Who* production office – and in the **DWM** office, too – there's a real buzz about *Knock Knock*. Well, more of a creak. An ominous, spine-tingling creaking sound. [*It's growing louder! – Ed.*] No, but seriously, *Knock Knock* is an absolutely cracking episode.

"I'm a writer," says Mike Bartlett, the man responsible, "so when I hear that, I go, 'You're saying that to *everybody*,' or, 'You're saying that to compensate for the fact that it's *not* very good.' As a writer, you learn to take everything with a pinch of salt; to treat praise and criticism the same. And the episode hasn't gone out yet. The hordes of *Doctor Who* fans have not descended upon it, and the audience hasn't, so still, in my head, maybe it *doesn't* work and it *won't* be liked. That's just writerly insecurity."

Yeah, but ssh, it does work. *Knock Knock* is *exceptional*. And it's going to be adored. No joke.

"Well, I hope so," says Mike. "Given how long I've loved the show and how much it means to me, the pressure to deliver was vast. And you don't get to warm up or practise; you jump straight into it and you're writing 'INT. TARDIS'. What I realised quite quickly – having tentatively written 'INT. TARDIS' and tentatively written the Doctor – was that, if you're tentative, it won't stick; the show is like Teflon. You can't do that. You have to deal with it confidently. That's what I've tried to do. It has to be 100 per cent, full-on, confident *Doctor Who*, or it just shouldn't be there."

We like Mike. Not only is he one of the hottest names in TV right now – his 2015 BBC One drama *Doctor Foster* was hailed by critics and audiences alike, with viewing figures peaking at over ten million for the finale (unsurprisingly, a second series has been ordered and will air later this year), and his next major BBC One project is *Press*, a drama series set in the world of print journalism – but also, like all the best people, Mike is a loyal, long-time reader of **DWM**.

"When I saw, a few months ago, the first time my name was in **Doctor Who Magazine**," he marvels, "it was like, 'That's incredible!' It's almost as big a deal as my name being on the show, at the start of the episode. Yeah, it meant a huge amount."

Which was his first **DWM**?

"Well, I definitely bought the edition with that clown from *The Greatest Show in the Galaxy* [1988-89] on the front. It was yellow, that cover, with boxes –"

Issue 1… 4… something? [*DWM 145, published in January 1989 – Ed.*]

"If you know the number, I love that! Oh, I bet you *do*. You're just trying to style it out. It came out around the time of that season, didn't it? I'd have been seven or eight years old."

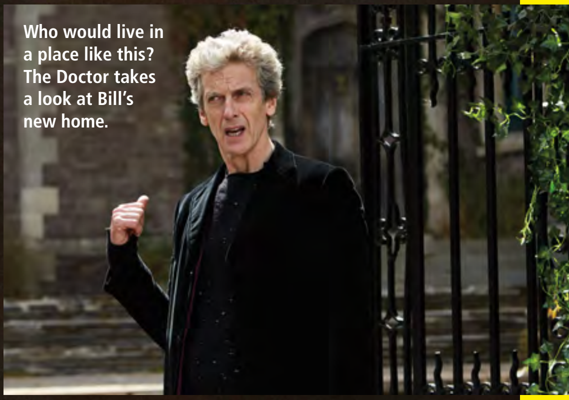
Mike was born in Oxford in October 1980. (POINTLESS TRIVIA KLAXON: right now, he's the youngest person on Earth to have written an episode of TV *Doctor Who*.) So what's his earliest memory of the show?

"I remember seeing Sil and Colin Baker" – that must have been either 1985's *Vengeance on Varos* or Parts Five to Eight of the following year's *The Trial of a Time Lord* – "and I remember the [giant mechanical crab] robot in the pool in *Paradise Towers* [1987], but I wasn't a, sort of, fan back then. Not until the 25th anniversary. I really bought into that. It was a big thing – as big as it *could* be in 1988 – and there was a book that my mum bought me, a special 25th anniversary book – I think I've still got it – that previewed the stories coming up, but also looked at the history of the show. That's when I went, 'Oh, hang on, there's a lot more of it.'

"Then I videoed all of that season. And then all of Season 26. And then they cancelled it. But that was an opportunity to start buying the videos. I was into *Doctor Who* until my early teens. Then I became more interested in parties and girls, and I sort of pushed *Doctor Who* further and further back in the wardrobe. But I bought **DWM** all through that period. It kept announcing that the show was coming back, and then in the next edition saying, 'Oh. No, it's not.' Happy days! And I kept all those *Archives* – the pull-outs – because often they were stories that hadn't been released on VHS. Even as a kid, I was fascinated by how *Doctor Who* was made, and I loved what it was in British television. Being a *Doctor Who* fan is, basically, being a fan of BBC TV Centre, isn't it?"

When the show was revived in 2005, Mike was blown away ("It became the biggest show on television, and I love that it's a very unlikely candidate – or certainly seemed to be at the time – to be that"), which begs the question: as a fan and professional dramatist, how has Mike not penned an episode *before* now?

"No-one asked me! Also, I haven't been doing *television* for ten years. I've mostly been doing theatre." Some background: in 2007, Mike was Pearson Playwright in Residence at London's Royal Court, and his play *My Child* saw him hailed by *The Stage* as 'one of the most exciting new talents to emerge in recent times'. In 2010, Mike's *Cock* – which had débuted at the Royal Court the previous year – won him his first Olivier. His other hit plays include 2008's *Artefacts* at the Bush Theatre and *Contractions* at the Royal Court, 2010's *Earthquakes in London* at the National Theatre and *Love, Love, Love*, which premiered with a UK tour, and 2011's *13* at the National, where by then he was Writer in Residence. In 2015, he won two more Oliviers: one for his ►



Who would live in a place like this? The Doctor takes a look at Bill's new home.

◄ drama short, *Bull*, at the Young Vic, and the other for his 'future history play', *King Charles III*, which had opened in London the previous year (and soon transferred to Broadway, where it earned five Tony nominations). Not bad, eh?

His first broadcast commission – 2007 BBC Radio 3 play *Not Talking*, adapted from his stage play of the same name – came via BBC Writersroom, a department that works with and develops writing talent, and over the next four years Mike penned several more plays for BBC Radio. He recalls that, during this time, "I think maybe in 2010 – or earlier, when Russell [T Davies, executive producer, 2005-10] was still running *Doctor Who* – I did get my agent to send an email [enquiring about scripting an episode], but word came back that 'We're not looking for writers right now'. I hadn't written anything for TV then," – Mike's screenwriting début was 2012 ITV mini-series *The Town* – "so I totally forgive that," he smiles. "In a way, I'm quite pleased, because I don't know whether it would have been as good. Because I totally would have said yes [if he'd been asked]. I've got more experience now."

These days, all the TV shows on the block are knockin' at Mike's door – surely, no? – so was it a shoo-in that *Doctor Who* would be first over the threshold or…?

"Well, I'd mentioned that I like the show, in an interview for BBC Writersroom [his 2015 chat with the Writersroom website] – and Lindsey [Alford, *Doctor Who*'s script executive] picked up on that," he recounts. "She said, 'Would you like to come in?' So I went in and met Steven [Moffat, showrunner] and Brian [Minchin, executive producer], we had a bit of a chat, and then they said, 'Right, what do you want to write?' Luckily, I had some ideas! I don't think they'd mentioned that I should come with ideas, but I'd thought I'd better think of some in case."

As a practised *Who* fan ("Generally I'm not a huge sci-fi person; it's very distinctly *this* show I love"), was he bursting, teeming, swarming with story ideas from his boyhood daydreams?

"To be honest, a lot of them had been done," he laughs. "Like, 'What happens if the Daleks meet the Cybermen?' But then suddenly it's an actual job, and the other bit of my brain – the writer bit, which has spent my entire professional life writing plays – is put into service. I wanted to serve the show as it is now; the tone of the show. I was thinking, 'What ideas might be good with this Doctor and this new companion?' I pitched a few to Steven and Brian, and one was creaking floorboards – what *really* causes them? – and the idea that it's… well, wait and see! I love those *Doctor Who* stories that take bits of the world, and make them strange, and make you look at them in a different way. As a child particularly, that's what you do all the time – you activate the banal world into a magical state."

Knock Knock is also, says Mike, "a little bit based on the housing crisis." Okay, that's *less* magical. "More and more of us have to live with people we don't know very well, in shared places, and – I didn't know anything about Bill when I pitched this, but – since Bill is working at a university, suddenly that fitted: a bunch of students living together." So Bill moves out of her foster mum Moria's place and into a student house-share. What could possibly go wrong? Well, actually: "When you're renting, you don't always have a say over the conditions that you're living in. And who knows who lived there before you? Who knows what's causing that noise? *Is* it the pipes?" A big, Bartlett grin. "It's fun, in a *Doctor Who* way, to speculate…"

"Stop it," Bill tells herself, a little weirded out by groaning walls and creaking floorboards. "There's no living puddles, or weird robots, [or] big fish. It's just a new house and people you don't know. Not scary at all."

Wrong! *Knock Knock* is *seriously* spooky. It frightened the bejesus out of **DWM**. ("Good," beams Mike.) So we want to warn you that if your mummy and daddy are scared, you just get them to hold your hand. Or bury them under the floorboards, kids. Really, it's your call.

"Maybe I'm quite jumpy as a person," considers Mike, "but I've never been a huge fan of, like, proper horror movies – nasty horror movies, with real gore – but I love *Doctor Who* being scary, and I suppose instinctively I knew where to pitch that. There's nothing I wrote that anyone went, 'Too far.' I feel that I know where the line is, because that's *my* line. Then again, once we got into brainstorming, Steven said, 'This has to be the *ultimate* haunted house. We have to go as far as we can in that direction.' What's so much fun about working with Steven is, you get to see how his brain works in real time, and he's brilliant at those provocations and, with one note, clarifying something for you. Also, wouldn't it be terrible if you found out that the people making *Doctor Who* were awful? But everyone's so enthusiastic and warm-hearted, and that's what you want the people making *Doctor Who* to be like."

The Doctor gets to know Bill's new housemates…

POLICE PUBLIC CALL BOX
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TARDIS removals.

But is writing *Doctor Who* hard, even for an experienced dramatist?

“It is really hard. And I don’t think there are any guarantees that one can do it. It was lucky that I’d studied it quite closely! This is, of course, the big danger: you need to have as much forward momentum as possible and the arrogance to steal it, to make it your own, to discard all of your knowledge of it. You mustn’t look back too much, because *Doctor Who* rides on the *new*, doesn’t it? But I’ve watched enough of it to know the pitfalls – things that don’t work. For instance, I knew that I wanted to split up the Doctor and the companion. I prefer that, because then you can crosscut between the two and do double the amount of story; they can meet different people, be different things. Not to say that every episode needs to do that, but I thought, ‘If I ever write one, that’s what *I’d* do.’”

In conjuring up *Knock Knock*’s house of horrors, Mike drew inspiration from his own student days at the University of Leeds. “Around Headingley [a suburb of Leeds], they have these massive Victorian houses – often raised up, because it’s quite a hilly area – which have odd things like towers, and gargoyles, and those glass orangery things stuck on the side. But they’re all quite run-down houses, and a lot of them are let to students. So you’d get this weird thing, when you were looking for student houses, where it would say, ‘Eight bedrooms. Room for a pool table. An actual tower.’ You’d think, ‘What’s the catch?’ And I remember that real excitement – which you get in the episode – when you move out of halls or to uni for the first time, of, like, ‘It’s *our* house!’ – and running all over the place. ‘Which bedroom is going to be mine? Ooh, what’s in the basement?’ One of our student houses – this is totally in *Knock Knock* – had a dungeon-y basement. Also, there were meathooks hanging up! It was proper horror. We put a drum kit down there to try to take the edge off it.”

“This man was standing in the corner, and then he just… turned. And looked absolutely terrifying.” MIKE BARTLETT, WRITER

What is it that so unnerves us in the contemplation of the House of Potts? (“The script is quite specific about the sort of house it is,” says Mike.) Once a fair and stately palace, but now on the market for a knock-down price, the property is described in Mike’s script as ‘a large Neo-Gothic mansion… Steps up to it. Big windows and, at the back, a tower… The house looks spooky. Ominous.’ And inside? ‘Light pours in through the dust… There’s wood everywhere – walls, floor, ceilings. Old furniture. But everything is slightly at an angle – a little out of place.’

The real-life location used for the *Knock Knock* shoot was Fields House, a Grade II listed Victorian residence in Newport, South Wales. Eagle-eyed viewers will recognise it as Wester Drumlins, the old, uninhabited London house that Sally Sparrow and friends break into in Steven Moffat’s 2007 episode *Blink*. In those days, Weeping Angels lurked within, but Fields House has been done up since then – and, you know, transported to Bristol – and someone called pest control on those pesky statues. Man, the landlord must really be on top of things –?

The stare! David Suchet plays the Landlord…

Oh. Oh no! (Wood that he were.) Played with creepy relish by David Suchet, the Landlord – so sinister he warrants a capital L – might *not* be the kindly, old-fashioned gent that he first appears to be (shocker!), nor as doting a daddy to Eliza (no relation to the Eliza – RIP – namechecked by Goodthing a couple of episodes back, in *Smile*’s cold open), and it doesn’t take long for tenant-landlord relations to turn… weird. You might want to have the exterminators (not those ones) on speed dial.

What does Mike have against landlords? Has he had a bad experience? Mike, tell us which landlord hurt you.

“I’ve had terrible ones, yeah. More than one. What I love about television is when it relates quite directly to things that everybody has had an experience of. It’s a very democratic medium. Everyone’s had a problem with a landlord, haven’t they?”

In fact, *Knock Knock*’s Landlord (look, maybe his bark is worse than his bite?) started life as a visitor to Mike’s childhood home. “There’s an image I have – I found it absolutely terrifying – from when, I think, I must have been four, maybe younger. I was sat having tea at the table in my little house. My mum and dad came into the room, and behind them was this man in a suit, looking at us all, and I don’t know *why* he was terrifying, but I remember, as a child, being chilled to the bone!”

Are you *sure* the suited man was there, Mike? Or might you have been the only one who could see him?

“It must have been someone they brought in,” he insists. “He was standing in the corner, and then he just… turned. And looked absolutely terrifying. Thankfully, that shot is in the episode. It’s the moment where they go into the room, and the Landlord is there in the corner, and he turns –!”

So who *would* live in a house like this? Bill’s five housemates are best-friend-since-school Shireen, plucky lad Harry, cheeky Paul, nervy-but-nice Felicity, and hipster (he owns a record player) Pavel. “You haven’t got long to introduce them,” says Mike, “when there are that many new characters; to clock who all of them are, and what they’re like, and what they want, so those things have to be quite signature-y. If they’re too close or too much like each other, you won’t *get* them; also, as an audience, you’ll feel a bit left out of the group. But they all bring different things to the party, so when you get them talking to each other, they’re funny, they fancy each other, they wind each other up…

“To some extent, they’re like what, if you were 14 and at school, you would imagine university students to be like. These are not students who are taking coke and sleeping around. You know, if you were writing a different show, then maybe, but these guys are all about the enjoyment of having your own house, and being free, and living your own life. I didn’t want them to be debauched students, the dropouts, ‘don’t care about the world’. They’re great, exciting young people on the brink of the rest of their lives – and that’s important for the story. You find out about other people who might *not* have had that chance.”

Let’s single out one of Bill’s housemates: Harry, portrayed by 30-year-old Colin Ryan (best known for playing a young Lorenzo de’ Medici in 2011-12 CBBC series *Leonardo*). Like Bill, Harry attends the Doctor’s lectures. A particularly memorable one, he says, was about the nature of matter. And Harry’s grandad went ‘greypacking’ on the Great Wall of China with his boyfriend, we’re told, but they got arrested for trying to steal a bit. (Bill: “A bit of what?” Harry: “The wall.”) But Harry’s *other* grandad is, says Mike, another Harry: a former Royal Navy surgeon in the employ of UNIT, companion of the Fourth Doctor, creator of Zygon-unravelling gas Z-67 (also known as ‘Sullivan’s Gas’)…

It’s only Harry Sullivan!

“It’s true,” says Mike. “It was in the episode – that Harry was Harry Sullivan’s grandson. It was ►

◄ a reference that I enjoyed hugely, because I love Harry Sullivan." Played by the late Ian Marter, the character appeared alongside Tom Baker's Doctor and Elisabeth Sladen's Sarah Jane Smith in 27 episodes of *Doctor Who*, from 1974 to 1975 – "and housemate Harry has, I think, a similar sort of attitude, of energetic sort of pluck." Sadly, the nod to Grandpa Sullivan hasn't made it into the finished episode. "It was decided that, in 2017, people might not remember one companion from 40-odd years ago," laments Mike, "so it got cut."

But, listen, *we* still know than he's Harry Sullivan's grandson, right?

"Exactly. Let's hope that nothing contradicts it on screen, because then we can still say that he is that – Harry Sullivan's grandson – and if it's in **Doctor Who Magazine**, then that's established fact!"

And it wouldn't be the first time that grandfather/grandchild relationships have been referenced in the 2017 series. The Doctor has a photo of his granddaughter, Susan, on his desk at St Luke's University, and in *Knock Knock*, to avoid any awkward questions, Bill tells her housemates that the Doctor is her (Bill's) grandfather. (Harry is delighted. "Is that your grandad? That's awesome!!") "It ties into the fact that that's the generational difference between the Doctor and Bill," points out Mike, "but of course my fan brain was going, 'The companion is calling the Doctor "grandfather"!' We haven't done this for a long time! It's like William Hartnell leaving Susan on the banks of the Thames [at the end of 1964's *The Dalek Invasion of Earth*, Ford's final regular appearance as Susan]! 'Go forward in all your beliefs,' and all of that. People have amazing relationships with their grandparents, so it's quite nice tapping into that. It's not something we've seen too much in the modern series; the companions have always been either friends or sort of love interests. But with this they're more like family, certainly in my episode.

"People have amazing relationships with their grandparents, so it's quite nice tapping into that." MIKE BARTLETT, WRITER

"The *Doctor Who* that I suppose is ingrained with me, really, from when I was, like, seven or eight is Sylvester McCoy and Sophie Aldred [who played Ace, 1987-89], and there's one scene [in *Knock Knock*] where the Doctor sends Bill upstairs, knowing that something is wrong with the house, but he lets her go anyway. That reminded me – and I wasn't expecting this, actually – of what the Seventh Doctor used to do with Ace. 'I know there's danger, but for whatever mysterious, dark reasons I have, I'm going to let you walk into it.' So I quite like that."

By the time he delivered the final draft of his script, Mike had only seen Bill on screen in

"It's surely someone else's turn to do the washing up."

Friend from the Future, the two-minute teaser that aired on BBC One last April. However, "Steven's conception of the character – and this is why you want a writer running *Doctor Who* – was quite clear, in terms of who Bill was and what made her tick. So the writer brain in you lights up and goes, 'Great! I know exactly how to write *ten* scenes with her.' The clarity of that meant that the person I wrote, imagining who Bill was, actually, when we got the casting, wasn't far off at all. I think Bill is a phenomenally clever character to arrive in *Doctor Who* at the moment – a lot of fun to write as well – and Pearl [Mackie, who plays her] is phenomenal."

Still, at the time of our interview, Mike has only seen Episode 1, *The Pilot*, and a work-in-progress version of his episode. "I've read the scripts for 2 and 3, but I haven't seen the finished episodes, which is as it should be. I don't have any idea what happens after Episode 4. I don't know what's in the Vault. I certainly didn't know [*Snip! Spoiler! – Ed*] is coming back. It's on a need-to-know basis – and it's good for me, because I still get to watch this series as a fan. It's not ruined for me."

Bill's housemate, Harry, and his grandfather, Harry.

Will he be watching *Knock Knock* when it airs on 6 May?

"I *have* to watch it go out. I don't know if it's because I sort of, basically, come from the theatre; like, in a way, you have to be there on your first night."

If you miss it on BBC One, it won't have happened...?

"Yeah, exactly. It's terrifying, but I have to be there for them while they're performing it in the television! That's nonsense, but it feels like that. Also, I sort of feel like – again, maybe it's a theatre thing – I don't want to run away and hide. You have to be there, and that is what you're doing it for, is the moment it goes out to millions of people. I can't comprehend that number. It's an incredible thing to tell a story to millions of people, and a huge privilege in a way, and a pleasure.

BBC
DOCTOR WHO
THE 2017 SERIES EPISODE 4

WRITTEN BY Mike Bartlett
DIRECTED BY Bill Anderson
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill Potts), Matt Lucas (Nardole), David Suchet (the Landlord), Mandeep Dhillon (Shireen), Colin Ryan (Harry), Ben Presley (Paul), Alice Hewkin (Felicity), Bart Suavek (Pavel), Mariah Gale (Eliza)

IN A NUTSHELL

Bill is moving in with some friends, and they've found the perfect house! So what if it's strangely cheap to rent, and the Landlord is a little creepy? The wind blows, the floorboards creak, and the Doctor thinks something is very wrong. What lurks in the strange tower at the heart of the building – and why can't they find any way to enter it...?

QUOTE, UNQUOTE

THE DOCTOR: "That's your house?"
BILL: "Sharing. Yeah. Six of us. Renting."
THE DOCTOR: "I thought you were students?"
BILL: "Yeah. I was like, 'What's the catch?' But actually it's fine, just a bit draughty."
THE DOCTOR: "Draughty? (*Licks his finger, holds it up*)"
BILL: "I meant draughty inside."
THE DOCTOR: "Interesting."

"When I watch it go out, I'll find that I'm watching it through entirely new eyes. That might mean I go, 'Oh, for –! I should have done that better,' but it also might mean, 'Oh, actually, I'd forgotten that happened,' or, 'That's going to be fun for the kids watching.' The real question is, do I go on Twitter – or maybe the forums – afterwards, to see what people are saying? Don't go on *during*, because it's full of people who aren't watching it and are tweeting about how bad it is. But going on afterwards is, for me, a bit like hanging around in the theatre lobby after the opening night. You hear little snippets of conversation, and that *is* valid, but I suspect on *Doctor Who* I need to be a little bit more careful. I have *my* opinions on *Doctor Who* episodes. 'What's it going to be this week? Do I like it more than last week's?' Particularly as an adult, that's how you enjoy it. As a writer, you've got to want that. If people are engaging with it, for better or worse, that's a really good thing. But if we speak a month after it's gone out and I'm a sort of hollowed-out shell of a man, then –"

You'll have read the comments on fan forums?

"Exactly, yes. I just count myself *so* lucky to have written an episode, to be honest, and the fact it'll be going out is just brilliant. Right now, I'm just really excited about it." DWM

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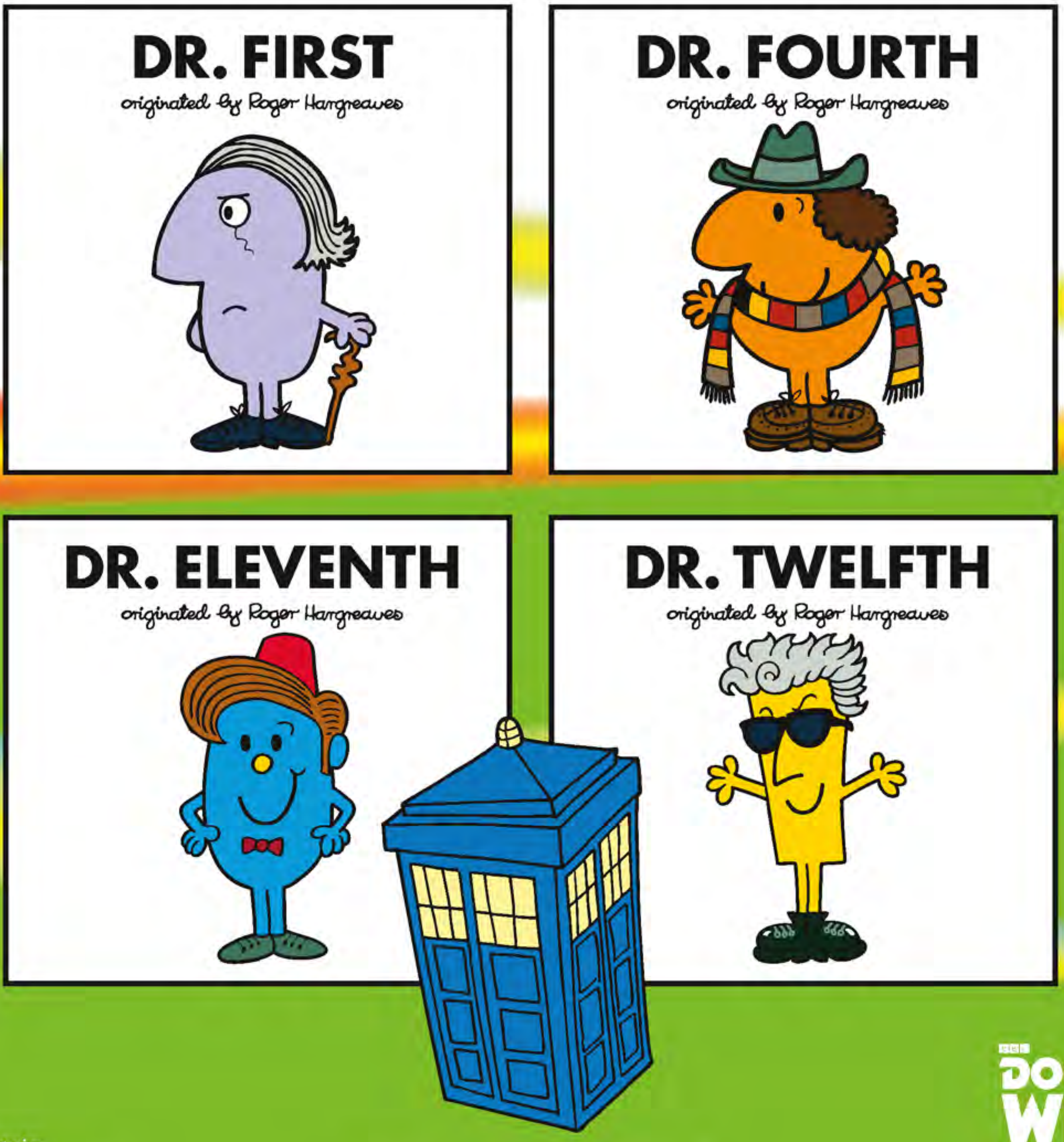
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DOCTOR WHO

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WARNING:
Spoilers!

Oxygen

Answering a distress call, the Doctor, Bill and Nardole find four survivors on Space Station Chasm Forge – plus an army of walking dead...

PREVIEW BY **PETER GRIFFTHS**

"Our most basic common link is that we all inhabit this planet. We all breathe the same air."

– President John F Kennedy

We take the oxygen in our lungs for granted. You can step outside on a cool spring day and take a deep breath, and it costs nothing. It's one of life's little pleasures. But that's here on terra firma, in 2017. Up in the vacuum of space, oxygen is your one and only priority. And in the centuries ahead, capitalism will ensure that it comes at a price. Welcome to Jamie Mathieson's future.

The **DWM** poll-winning writer has contributed three popular episodes over the last two seasons – *Mummy on the Orient Express* (2014), *Flatline* (2014) and *The Girl Who Died* (2015). When it came to his fourth script, showrunner Steven Moffat wanted something specific from him...

"Steven emailed me and said he needed a space idea – there was a gap for that sort of out-and-out space adventure in the season," Jamie tells **DWM**. "He also wanted to redefine space a bit. He felt it had got a little bit too safe and cosy, more like a jolly playground. The example he gave me was River Song floating through the air corridor between the ship and the TARDIS in *The Time of Angels* [2010] – written by Steven himself, so he could say that!

"Steven wanted to make space dangerous again, like in *Apollo 13*. If you haven't prepared properly, you will die out there. He wanted to strip it back to basics. So that was the original brief, and the more we talked about it, the more we thought of space as the monster, separate from the other monsters we'd have."

How much research did Jamie do to make operating in the vacuum realistic? There are no *Four to Doomsday*-style unprotected space walks and cricket ball escapades to be seen here.

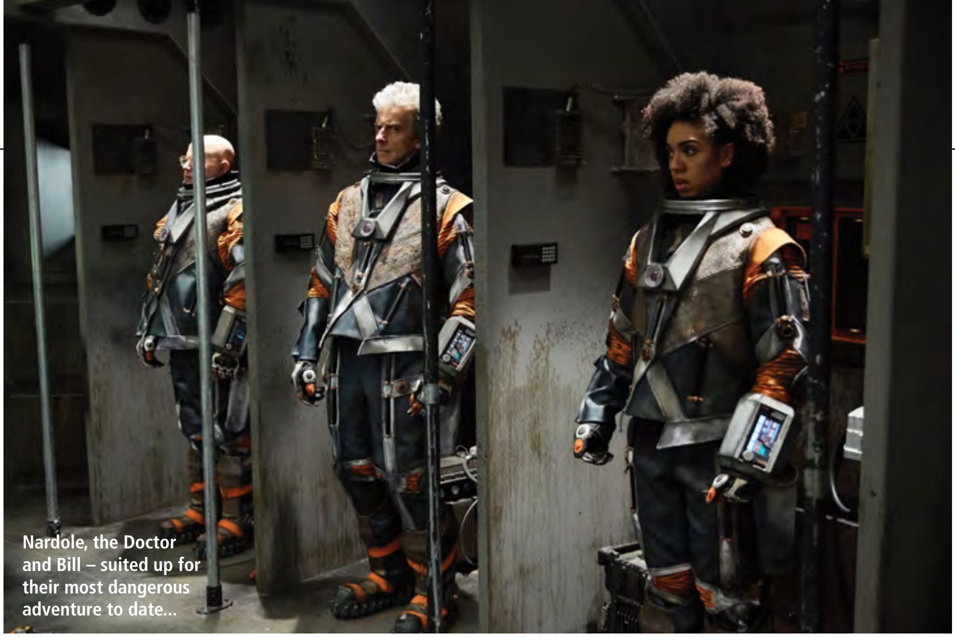
"Remember the Viking episode I did last time?" asks Jamie. "People think of horned helmets when they think of Vikings, even though that's not accurate historically. So do you spend three pages talking about accuracy, or do you just put horns on the helmets? When I read up on the science of space, I realised that your everyday person in the street basically thinks it's really cold up there. But there's a whole weird low pressure thing, and that means the boiling point on everything goes down. So you don't freeze, you boil – but you boil at less than 100 degrees. It's an odd thing to get your head around.

"Anyway, we've gone with the more technical version rather than the man-in-the-street version, and it was definitely good to get it right. We spend a whole scene talking about what space is really like, and it's a good way of setting up the peril and foreshadowing something that happens to Bill..."

Ah yes, Bill, in her first visit to outer space. There she is in the trailers, crying "Waahh!" as she

Dahh-Ren and Nardole are disturbed by what they see...

Bill: put through the ringer!



Nardole, the Doctor and Bill – suited up for their most dangerous adventure to date...

BBC

DOCTOR WHO

THE 2017 SERIES
EPISODE 5

WRITTEN BY Jamie Mathieson
DIRECTED BY Charles Palmer
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill Potts), Matt Lucas (Nardole), Justin Salinger (Tasker), Katie Brayben (Ellie), Mimi Ndiweni (Abby), Kieran Bew (Ivan), Peter Caulfield (Dahh-Ren)

IN A NUTSHELL

Space Station Chasm Forge is cold and airless, but not empty. The Doctor, Bill and Nardole answer a distress call and find four survivors – plus another three dozen walking dead, a relentless space-suited army seeking to claim more lives. Can the Doctor and his party stay one step ahead of the horde? In a future where oxygen is currency, save your breath – it could make all the difference.

QUOTE, UNQUOTE

TASKER: "It's all just maths now: oxygen divided by bodies. And none of us have more than 3,000 breaths left."

THE DOCTOR: "Then stop wasting them. I need a map of the base and a full rundown on what's happened here."

TASKER: "Who the hell put you in charge?"

THE DOCTOR: "I'm here to save lives. Anyone who doesn't want me to, raise your hand now."

comes face to face with the very blue Dahh-ren; gaping out of a porthole as the scale of the Chasm Forge station becomes apparent; and then in grave peril as the Doctor shouts at her, "You're about to be exposed to the vacuum of space!" And it's true that Bill is really put through the ringer here, suffering asphyxiation, explosive decompression and worse. Much worse.

"If the human condition were the periodic table, maybe love would be hydrogen at number 1. Death would be helium at number 2. Power would be where oxygen is."

– *Cloud Atlas* author David Mitchell

In space in the future, power will be where the oxygen is. This episode has a corporate, capitalist flavour to it, not just in who owns the air that you breathe, but also what happens when you need it and whether you're even permitted it. 'Unlicensed Oxygen Detected' reads an unnoticed panel by the TARDIS; "Oxygen is available for personal use only, at competitive prices," chirps a computer.

"I went along to see some of the episode being shot, and the monsters are *horrible*."

JAMIE MATHIESON, WRITER

"There's a political, capitalism side to the story where the bottom line is that human life is not worth much," says Jamie. "I'm glad it's in there. The episode manages to be a little cerebral, a little political, but hopefully also a thrill ride.

"As a writer, you look at what you've got and try to work out how many set pieces you can get out of a situation, how many different varieties of sneaking up on people, pursuing them, killing them, you can get out of it. And then you figure out an order to put them in! Once the final pieces of the story were in place, I found writing it good fun."

Sneaking? Pursuing? Killing? A classic movie poster once informed us that in space, no-one can hear you scream. That's not quite true here – and you may also hear the screams of viewers, who will be climbing the walls at the sight of the terrifying monsters glimpsed in the trailer. Marching *en masse* across the hull of Chasm Forge, unprotected from the vacuum with lolling bloated heads and sightless eyes – as Bill says to the Doctor at one point, "Are you *trying* to scare us?"

"I went along to see some of the episode being shot, and the monsters are *horrible*," shudders Jamie. "I was watching the filming and thinking, 'Yeah, they're not going to be able to use that shot.' Even the director [Charles Palmer, returning to the show for the first time since 2007] said to me, 'I can't see them letting us get away with that'. I saw three or four monsters that they'd made up, and they were quite hard to look at."

When Jamie talks about the monsters in *Oxygen*, he references the hypothesis of the 'uncanny valley'. It's the theory in aesthetics that human replicas which are very close to but not exactly like real human beings can appear eerie and even revolting to onlookers. There's a reason the original Autons in *Spearhead from Space* (1970) are so creepy.

"The eyes of the actors playing the monsters aren't visible some of the time – they've got fake eyes that bulge over their own," says Jamie. "That alone makes you feel there is something wrong with the face. So when you've got them marching down a corridor towards you, you're like, 'Yeah, I don't like this.' The whole idea of a human body that's been partially expanded due to being in space is horrible; it's like a swollen corpse that's been in a river.

"Tell me how I'm supposed to breathe with no air,
Can't live, can't breathe with no air."

– Jordin Sparks

Bill's travails in this episode were touched on earlier. But now we come to the Doctor, our hero, who faces a truly testing time as he struggles to save his friends. We can't reveal what happens, but it's life-changing, even for a Time Lord.

Jamie chooses his words carefully. "The Doctor is a Gallifreyan, so he's superhuman in some ways. But at the same time, setting up this very dangerous situation and putting the peril back into space meant that what happens to the Doctor has to matter. It can't be something he can just shrug off. I half expected Steven Moffat to pull it back and say, 'You've gone too far.' But instead he grabbed it and loved it."

This is a story that hinges on menace from its opening moments, as an oblivious Chasm Forge crew member goes to her doom and the TARDIS materialises in the dark, the space station walls all around creaking and groaning like an old submarine. But as the Doctor and Tasker's dwindling crew fight for their lives, it's not a slow burn.

"I reread the script again before talking to you today, and it moves like a rocket," enthuses Jamie. "I'm confident in both myself and Steven here, because obviously he sprinkled his fairy dust on it, but every scene in it sort of answers a question from a previous scene and raises a new one, or a new problem. You're continually being propelled forward. I've read so many things that are supposed to be thrilling that don't do that very basic thing of keeping us moving, keeping the fire at our heels, keeping the momentum going.

"Hopefully there are a few heart-in-the-mouth moments where you don't know how they're going to get out of it," adds Jamie. "You want a *Doctor Who* where people can say, 'This is going to scare my kids rigid, and should I allow them to see this?' Steven always asks what the playground game for the episode is, and I think there's definitely a playground game in *Oxygen*..."

WARNING: Spoilers!
Veritas

Extremis

A mysterious book, the *Veritas*, holds an essential, terrifying truth. The only trouble is, everyone who reads it takes the secret to their grave...

PREVIEW BY **BENJAMIN COOK**

'The paranoid spokesman sees the fate of conspiracy in apocalyptic terms – he traffics in the birth and death of whole worlds, whole political orders, whole systems of human values. He is always manning the barricades of civilization. He constantly lives at a turning point. Like religious millennialists he expresses the anxiety of those who are living through the last days and he is sometimes disposed to set a date for the apocalypse.'

– Richard Hofstadter (*Harper's* Magazine), November 1964

"A long time ago, a thing happened," explained the Doctor, in *Smile*. "As a result of the thing, I made a promise. As a result of the promise, I have to stay on Earth."

"Guarding a vault?" asked Bill.

"Guarding a vault."

Hm. You remember the Vault, don't you? Hidden beneath St Luke's? The university named after Luke the Evangelist, patron saint of doctors and artists, brewers and butchers? (Go on, search that for clues!) In *Extremis*, we get to find out what's in the Vault – and you might not believe your eyes...

"It's the absolute classic mystery, isn't it? It's the locked door," says the writer of *Extremis*, *Doctor Who* showrunner Steven Moffat, who's known for plotting intricate, twisty-turny puzzle-box thrillers – riddles wrapped in mysteries inside enigmas crammed into Gallifreyan confession dials – and yet this most tantalising of conundrums goes back to basics. "It's the simplest thing I could do – the Doctor's got a locked door – but it's instantly fascinating. I mean, you'd only have to be staying in someone's house for a while and realise that one of the doors is locked to become impossibly curious about what's in there. That's human nature. There is something perfectly fascinating about a locked door. And we don't have to wait a whole 12 episodes to find out what's in there, which I think is important, or you'd go mad."

> **"This was my last chance to see how far you can bend this show before it breaks."**
> **STEVEN MOFFAT, WRITER**

Following the cataclysmic conclusion to Jamie Mathieson's outer-space nail-biter *Oxygen*, *Extremis* brings us back down to Earth and kicks off what **DWM** is loosely calling 'the Monk trilogy': three episodes in which the planet is plundered by corpse-like creatures with desiccated, skeletal faces, withered, claw-like hands, and burgundy threads.

Missy's back!

Imagine if a Silent had died while cosplaying as a member of the Sibylline Sisterhood, then was left to decay for a while, then was brought back to life – if you could call it that – just in time for Judgment Day. That's a Monk.

"I was looking for something big in the middle of the series," explains Steven. "That middle-of-the-series bit can sag and you want something to hold it up, so I was trying to think of some mad, interesting plot arc. At one point, I had a ridiculous idea that we could blow up Earth – which is very exciting, but then you realise that you really don't have a planet from that point on. And Chris [Chibnall, who's taking over as showrunner from the 2018 series] would have been tremendously cross! So I decided not to blow up planet Earth...

"Then several things happened: Toby [Whithouse, writer of Episode 8, *The Lie of the*

Land] wanted to do a story about a sort of *Nineteen-Eighty-Four*-like oppressive regime, Peter [Harness, co-writer – with Steven – of Episode 7, *The Pyramid at the End of the World*] wanted to do a story about Kung Fu Monks [which isn't quite how Episode 7 ended up; see preview pages 28-29], and Jamie was scripting a story in which the Doctor was [*Snip! – Spoiler Ed*]. As I was working on these stories, I thought that we could actually get a kind of four-episode arc out of that. I'd not call this a four-parter, or even a three-parter, because they're not, really. They're all still separate stories. But I thought we'd have a nice little 'To Be Continued' run in the middle of the series..."

But *Extremis* – it means 'at the end' or 'outermost' in Latin – is so full of shocking revelations that all the preview tapes have been buried deep in the most secret of BBC libraries, everyone who's seen it is now dead (subs, please check), and even this **DWM** feature may drive you to destroy yourself. Or take out an annual subscription. But probably destroy yourself. All hail the Monks! I mean who. I mean what.

"It's a tricky one to write about in advance," acknowledges Steven, as we chat for this **DWM** preview. "Crazy, cryptic, mindscrewy episodes always are – and this is a *proper* mad one. But it was my last chance to see how far you can bend this show before it breaks. Forgive the indulgence."

Not at all. *Extremis* is divine. Ludicrously gripping, eerie as hell, and riffing on more conspiracy theories than your shadowy top brass can shake a tinfoil hat at – all with a proper Bondian sweep to it ("Murray Gold's best ever score," says Steven). "Those who seek the truth are more than friends; they are brothers," a wise man once said. So what ancient secret is shared by the Vatican, the White House, and CERN? The Doctor intends to find out.

"This is a [2003 Dan Brown novel *The*] *Da Vinci Code*-style thriller," teases Steven, "with something lurking underneath. Catacombs under the Vatican, secret libraries, ancient texts, international conspiracies..."

In the mid-1960s, when US historian Richard Hofstadter initiated the scholarly study of conspiracy theories, he claimed that 'the paranoid mind is far more coherent than the real world', but the mentality that nurtures it affects just 'a modest minority of the population'. Only occasionally, in moments of crisis and calamity (step forward the Monks!), would this state of mind catch on to the extent that it could be 'more readily built into mass movements or political parties... Certain religious traditions, certain social structures and national inheritances, certain historical catastrophes or frustrations may be conducive to the release of such psychic energies.'

'Times have changed,' journalist Jason Wilson wrote in *The Guardian* in April 2017. 'Conspiracy thinking and paranoia are highly visible, durable and institutionally sanctified in a range of liberal democracies... Conspiracy thinking is increasingly "normal"... The birth and death of political orders, existential threats, turning points – something in our present moment of environmental catastrophe, galloping inequality, massed refugees, and our cycle of political stasis and meltdown answers to Hofstadter's description.'

The Doctor and Nardole try to discover the *Veritas*...

Open your eyes, sheeple! Speak truth to power! "Only in darkness are we revealed," points out Nardole. On the upside, *Extremis* does, at last, explain why the duffel-coated one kicks it with the Doctor. Turns out he isn't averse to a little subterfuge of his own. (Who said *conspiratorial*?!) "He knows some secrets," Matt Lucas hinted in **DWM** 507. "Some people say – I've read on Twitter – 'I quite liked Nardole, but why does he need to come back?' Well, there is an answer. I can't tell you why he needs to come back, but I can tell you that he does *need* to come back. There's a job that needs to be done, and it's not a job that the Doctor can do on his own. Nardole is there to help him. It'll all become clear."

What's more, the Monk trilogy exposes Nardole as a secret badass ("Nothing secret about it, babydoll," he insists in *Extremis*), a ferocious knitter, a dab hand at Tarovian Martial Arts (he reached the level of Brown Tabard), and one smart cookie ("I'm not just sexy," he declares in *The Pyramid at the End of the World*). He's still the Nardole we know and love – the Doctor's eyes on the ground, and occasional saviour – but now with added va-va-voom. And a backbone of steel. Possibly literally.

"I did enjoy writing steelier Nardole," admits Steven. "When Matt expressed an interest in returning, I went back and looked at *The Husbands of River Song* [Nardole's 2015 début serial] – and you think, 'What's a guy like that *really* like? All right, he plays the duffer, but given that he's surrounded by the kind of people he's surrounded by, he *would*, wouldn't he? He's a bit silly at times. A bit like a big kid. He's got this surface-level – and quite real – sort of dufferness, but obviously he's *actually* super clever and an absolute survivor. River Song wouldn't have him around if he weren't useful, and neither would the Doctor.'

"What I said to Matt at the beginning of this was, 'When the whole universe blows up and everything's dead, out from under a stone will come Nardole.' He's the ultimate survivor, and he doesn't have the Doctor's unfortunate affliction of heroism; he'll just duck under ►

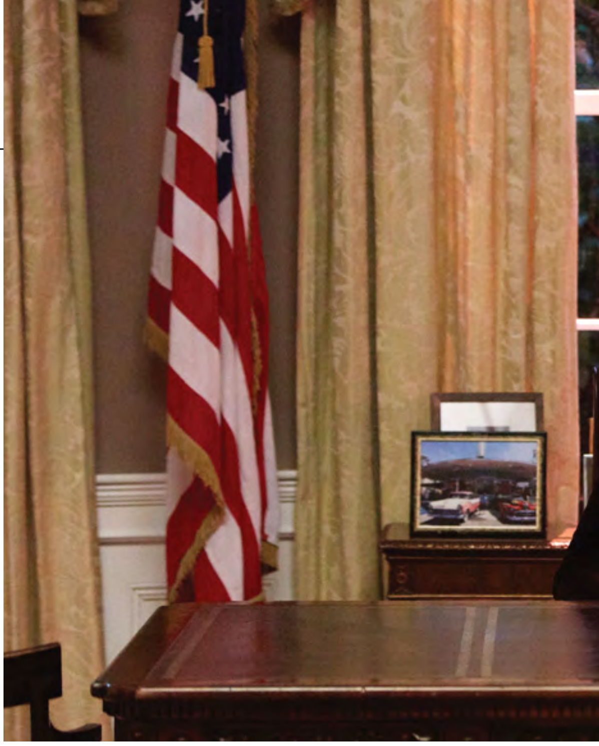
◄ something. That just makes him much more fun; much more cool. Yet, at the same time, he can be just as silly as he ever was, in the same way that the Doctor can."

As befits an episode partly set in the Vatican (it's dustier on the inside), *Extremis* poses some thorny existential questions. Why are we here? How has it come to *this*? What noise do the pipes in Bill's bedroom make? (We're going with 'vworp vworp'. In answer to all three.) And – surprisingly – will gamers inherit the Earth? Yup, look out for references to video games like *Portal*, *BioShock*, and *Grand Theft Auto*, amongst others. From the Vatican to video games? Never let it be said that Steven Moffat doesn't draw inspiration from eclectic sources. I wouldn't have put him down as a gamer. (Apart from anything else, how does he find the time?)

"Well, I'm a rubbish gamer," he confesses, "but I do like it. I'm quite compelled by gaming. As a new art form, I think it's astonishing. I don't understand how they do it, or how they make it, or how it operates, but it works on me. It's exciting. I absolutely loved *Portal*. I've played all of *Portal*. I thought it was fantastic. I haven't played a lot of other games because, as you correctly say, I've been a bit busy! I might be playing them a bit more in the second half of this year. I've got a new PlayStation, and I've got one of those VR helmets."

Also, alongside those meddling Monks – and the long-awaited return of Missy ("Goodbye, sweetie!") – there's an improbable addition to the *Extremis* cast. Did you spot him in the series trailer? Say hello to the Pope (the Doctor: "Hello, the Pope!") – as played by Joseph Long, who last appeared in *Doctor Who* back in 2008, as Italian newsagent Rocco Colasanto in *Turn Left*'s parallel world. This time, Long dons His Holiness' shining white chasuble – and even gets a lift in the TARDIS! The Pope needs the Doctor's help with a hidden, sacred text: the *Veritas*. It means 'the truth' – a truth so true that you can't live with it. Everyone who reads the *Veritas* takes their own life, even the most devoutly religious who believe that suicide is a mortal sin. "They read the *Veritas*," explains Cardinal Angelo, "and chose Hell."

> **"We've brought in the American President. We've brought in the Prime Minister. Why shouldn't the Pope turn up?"** STEVEN MOFFAT, WRITER



"I think you have to be kind," says Steven, about the idea of inserting the Pope – and religious iconography – into *Doctor Who*. "That's the rule. Kind and respectful. I mean, I did wonder about it. I did wonder if I'm really allowed to do it. Then I thought, 'We've brought in the American President. We've brought in the Prime Minister. Those things have been done in *Doctor Who*. Why

CLOSE YOUR EYES NOW!

"Some people hate spoilers, and some people love spoilers, and everybody hates me whatever way they think about it," Steven Moffat declared at the 2017 series press launch, on Tuesday 4 April, at which *The Pilot* – and the spoilerific 'Coming Soon' trailer that followed it – premièred. "So this is my last attempt in this role to avoid hatred." He encouraged the world's press and assorted fans to steer clear of the "enormous spoiler, a spoiler that may actually melt your brains" by blinking during *that* shot, as prompted by an on-screen warning and three-second countdown – "our frankly camp and ridiculous way," he admitted, "of allowing people to remain unspoilered. If at this point you close your eyes and wait until you hear the cliffhanger noise, you will have a better experience in a few weeks' time."

DWM has had to think carefully about whether to even discuss the spoiler in our pages. (You'll note that we've started using 'WARNING: SPOILERS!' badges on certain features, to give you the choice, where possible.) So if you shut your eyes during – or somehow missed – the teaser trailer that aired on 15 April after *The Pilot*, maybe stop reading now. For the other 100% of you...

"I wonder if anyone actually did close their eyes for that spoiler," said journalist Boyd Hilton, when he took to the stage to interview Steven and the cast for the post-episode Q&A. "Was anyone that mad they wouldn't want to know a really exciting thing that's going to happen in this series of *Doctor Who*?"

The shot revealed that – deep breath – John Simm is returning as the Master later this series. But why wasn't this kept a secret till his episodes air? He'd recorded all his scenes before March was out, including some on the streets of Cardiff, without anyone clocking it was him. The *Doctor Who* team could have just not told us. Last series, even Davros' comeback in *The Magician's Apprentice* was kept as a surprise. But this year, 'sanctioned' spoilers are everywhere. Is this a deliberate change of policy?

"Well, quite a lot of it's accidental," Steven admitted on Sunday 9 April, at the BFI & *Radio Times* Television Festival. "I'm sorry to tell you that. In fairness, I do think we were a bit too retentive last year... A different approach? We never know what secrets are going to stay... We do what we can, and I never quite know what to do about you lot," he said, addressing the fans in the audience, "because you want to be surprised and excited by things that happen on screen. At the same time, you want to have information, and I don't know what the best thing is... But in the end it's only like, you know, someone telling you that you've got a surprise party later on – and you'll still enjoy the party, you'll still have a good time, and perhaps, if you've been told in advance, you might have a clean shirt. That wasn't much of an answer, was it? But it's what I've got."

Let's see if **DWM** can get some more...

So Steven, John Simm is coming back – and that shot of him in the 'Coming Soon' trailer *is* ridiculously exciting. But at the press launch, you urged the audience to avoid the spoiler. "I promise you, you'd be better off not knowing," you said. What changed your mind? Talk us through your thought process.

"My process of – ha ha! – changing my mind was roughly this: we had got away, to our complete surprise, with shooting John Simm – not actually *shooting* him, that would be cruel, but *filming* him – throughout Cardiff, and having him stay in Cardiff, and nobody had spotted him. We were astonished that we'd got away with it. We just assumed that the story would break. So then we had the option of, 'Okay, we could just keep it a complete secret, and it's a big reveal later in the series.'"

Which some fans would have preferred, I guess.

"Yes, but I just thought, 'It's never going to hold, because we have to now continue making the show – you know, the tapes go everywhere, people see things, people hear things...' Because one can forget, in our little world of *Doctor Who*, that John Simm is a very big deal indeed. *It was going to break.* It was just going to. So I had this idea that we would do the trailer with the close-your-eyes moment. And then I had the stupid idea, as it turned out, that we'd show that version to the press, and involve them in keeping the secret."

You hoped the press would keep shtum?

"Well, I thought, 'If I make it voluntary, then people will say, "Oh, we must respect the right

PHOTO © CAN NGUYEN/REX/SHUTTERSTOCK

Whose desk is the Doctor sitting at?

Saturday 20 May 2017

DOCTOR WHO

THE 2017 SERIES
EPISODE 6

WRITTEN BY Steven Moffat
DIRECTED BY Daniel Nettheim
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill Potts), Matt Lucas (Nardole), Michelle Gomez (Missy), Corrado Invernizzi (Cardinal Angelo), Joseph Long (Pope), Ivanno Jeremiah (Rafando), Laurent Maurel (Nicolas), Ronke Adekoluejo (Penny), Jennifer Hennessy (Moira)

IN A NUTSHELL

There is a text buried deep in the Vatican. A text older than the church itself. The language is lost – but thanks to the works of an early Christian sect, the title has survived: *Veritas*.

All copies of the sect's translation disappeared, shortly after their mass suicide. But then, a few months ago, the *Veritas* was translated again. And what does it say? No-one knows. Because everyone who worked on the translation is now dead, by their own hand. All bodies recovered. All except one...

QUOTE, UNQUOTE

THE POPE: "La vostra saggezza è stata lodata per molti più secoli di quanto sembrasse possibile... E la vostra benevolenza è risaputa da tutti coloro che vi hanno incontrato. Vi preghiamo di mostrare anche oggi tale saggezza e benevolenza."
THE DOCTOR: "You don't do this. The Pope doesn't zoom around the world in the Popemobile, surprising people! Why would you do that?"
THE POPE: "Extremis."

shouldn't the Pope turn up?' And to have him actually in the TARDIS – then that's even funnier, I think! But the moment Brian [Minchin, executive producer] read it, he had to go to the BBC and say, 'Look, Steven is doing this. What do we think?' You have to keep in mind that Catholics with great regard for the Pope will watch this. They won't expect you to be completely uncritical, they will not expect you to avoid a joke if there is one, but they will expect not to be sneered at. You're entitled to watch a TV show and not be sneered at, if you're a perfectly kind, law-abiding citizen.

"So if you're going to introduce the Pope in *Doctor Who*, he should be one of the nice ones. I mean, the Doctor is fairly disparaging about the whole thing, but he's fairly disparaging about *any* authority figure. He's no more disparaging about the Pope than he is about the Brigadier. It's all the same to him. We can't just go around saying, 'The Pope is corrupt and God's just a made-up person.' You can't have the show say that, because that's unkind and disrespectful to the people who think the opposite of that – and I don't wish to be unkind or disrespectful to them."

of people not to know, and we won't tell them."' I thought that would work. I was wrong. (*Laughs*)"

In the official press release [issued by the BBC on Thursday 6 April, once the Simm story had leaked] announcing John's return, you acknowledged, "Nothing stays secret for long on *Doctor Who*." Especially if you put it in a trailer and show it to the press, it turns out.

"Yeah, they just went and put it in the papers. I wish we hadn't shown that trailer to the press. Then we could have had the trailer go out on television – with 99% of the population keeping their eyes open, of course, but a few people would have had the fun of wondering what went on in front of their closed eyelids. But it didn't happen."

Within 24 hours of the press launch, *The Sun* was running with, 'RETURN OF THE MASTER: *Doctor Who* star John Simm returning to do battle with the new Time Lord as super-villain the Master.'

"I can understand why it happens. We expect a lot of coverage from those papers, and sometimes they get frustrated by the fact that I don't allow them to print anything. So I can understand why they would break the embargo. I thought I could persuade them to play along with our camp, mad trailer. If I hadn't done that, we'd have had a camp, mad trailer after *The Pilot* aired, and everyone would have been talking about that, so I'm a bit sad about it all. But I understand how it happens. No-one was trying to be evil. It was just me making a miscalculation."

In an interview with *RadioTimes.com*, [executive producer] Brian Minchin pointed out, "When people heard John Simm was back, they were excited and they were happy, so I'd be a bit churlish to be complaining about that... We're a show people like to find out news about and that they like to get excited about, and that's a good thing, really."

"Exactly. Also, once it was all over the place, we had to do the official press release, and John Simm wanted to say nice things about *Doctor Who*, because he was being quoted as saying nasty things about *Doctor Who*, which are not true, by the way. He's a big fan. He even knows what a Mondasian Cyberman is! He loves *Doctor Who*, so he wanted to get his voice out there saying how pleased he was to be back."

Edward Russell [*Doctor Who's* senior brand executive] – an authority on all things promo – tweeted [on Thursday 6 April], 'Maybe this was the plan all along, eh? Look at Pepsi [who, two days earlier, had released a commercial full of protest imagery that culminated in reality TV star and model Kendall Jenner offering a can of Pepsi to a cop, ending oppression everywhere forever. The next day, after a brutal backlash and global ridicule, Pepsi pulled the commercial and apologised]. They've had more exposure in the past 24 hours than ever!' Is all publicity good publicity? If the Simm 'leak' has encouraged more people to watch the series, is it worth it?

"Yeah, no, um... it probably is. It's probably no bad thing that we've had endless stories about what's about to happen in *Doctor Who*. We've had a *massive* amount since the John Simm news broke. It's been huge compared to what we had for the last series, where I think I held back far too much – I was trying to keep *everything* a secret – and I ended up starving the press of any useful information that they could use to drum up excitement. So I don't think it's necessarily gone wrong. Russell [T Davies, showrunner, 2005-10] would probably tell me, 'You're being a bloody idiot. Just say everything exciting upfront!' Richard Curtis [TV and movie writer, who penned 2010 episode *Vincent and the Doctor*] would *definitely* say that. He always says, 'Put all your best jokes in the trailer. It doesn't matter if people are surprised; it matters that they show up.' And those guys are both cleverer than me, so..."

Brian told *RadioTimes.com*, "If you think you know the spoilers of *Doctor Who* Series Ten, you're wrong. There's loads more to come. The story... is going to take some very surprising turns, things are going to happen to the Doctor that have never happened to him before... and we're building to the most amazing finale ever!" So there are plenty of awesome surprises coming up?

"Absolutely. Yes, there are plenty of things that will come as a shock when they happen, without a doubt. The other thing we tend to forget is that 'real' people don't spend all the time reading articles about TV shows. Literally, millions of people will be surprised when John Simm turns up – they will – because they won't have read anything about it. Some of them have just heard that *Doctor Who* is coming back and it's quite possibly going to be Christopher Eccleston! So it's not like everyone is inside the information bubble with us. I tend to think that everyone I walk past in the street is thinking about John Simm coming back to *Doctor Who*. (*Laughs*) It's not true, and I know it's not true because how many times did we officially have the story that Michelle Gomez [Missy] was coming back? We did it, like, four times. The press covered it every time. 'Michelle Gomez returns to *Doctor Who*!' You think, 'That's the *fourth* time we've said it.' But it's still a story, because no-one retains it. No-one remembers it. Which is probably a good thing."

WARNING: Spoilers!

The Pyramid at the End of the World

How can a 5,000-year-old pyramid just appear overnight? Could it be aliens? Monks? Whatever the explanation, it seems to spell the end of everything…

PREVIEW BY **BENJAMIN COOK**

'Humanity has not been this close to oblivion since the darkest early days of the Cold War, a team of scientists concluded yesterday. The scholars who control the Doomsday Clock, a 70-year-old device warning of impending apocalypse, nudged it forward 30 seconds. The hands now stand at two-and-a-half minutes to midnight.'

The Times, 27 January 2017

Anyone who remembers 2015's *The Zygon Inversion* will know that Peter Harness and showrunner Steven Moffat are one of twenty-first-century *Doctor Who*'s most formidable scriptwriting partnerships. So be excited – *very* excited, and a little bit frightened – for *The Pyramid at the End of the World*, the pair's most exhilarating collaboration yet. And it all began with some Kung Fu fighting. (Just without the Kung Fu. Or the fighting.)

"Peter wanted to do a story about monks," explains Steven. "We kept calling them Kung Fu Monks – not in the dialogue, just in the directions – but we ended up removing the words 'Kung Fu' when Toby [Whithouse, writer of Episode 8, *The Lie of the Land*], at the very last minute, pointed out that they did absolutely no Kung Fu at any point – which was a bit of a relief," he laughs. "We'd managed not to notice, for several months!"

Steven was dazzled by Peter's early drafts. "He is a genuine talent," says the big boss. "What Peter, whom I think the world of, is very strong at is kind of reflecting, in a recognisably *Doctor Who* way, modern-world tensions. Like, the Zygon story [*The Zygon Invasion*/*The Zygon Inversion*] does feel sort of located *now*. You know, I sort of feel as though it belongs in the newspaper somehow. Likewise, on *Pyramid,* Peter did all the research on how to end the world very quickly. Terrifying stuff! Frankly, I was imposing too many things on Peter – put this in, put that in – but he persevered. *That's* why he's a star name in television. I think he's brilliant." Meanwhile, Steven's job was, he says, to "make the story work in the context of what was coming in Toby's and what had just been in Episode 6 [*Extremis*]".

As shooting fast approached, including four days' filming in Tenerife, Steven completed *Pyramid*'s final draft under difficult personal circumstances. "Here comes the sob story," he warns. "It was at the time my mum fell acutely ill and died, so I had no time to do what I would normally have done, which is sit with Peter, have meetings with him, do big, long emails about the script. I didn't have time. And I don't feel great about that – Peter deserved better from me, frankly – but we were right up against production of that filming block [which comprised Episodes 6 and 7], and I'd barely got 6 in shape, so I just had to take the script for 7, sit in the hospital next to my mum's bed, and type. That's all I could do. It's as grim as all that."

But the end result is a stunning testament to both writers' tenacity, imagination, and flair for penning edge-of-your-seat, heart-in-your-mouth *Who*. *The Pyramid at the End of the World* is the tale of a planet – ours, unfortunately – on the edge of destruction. The brink of disaster…

Troubled nation Turmezistan – which once harboured a Zygon training camp, you'll recall – is back in the news. In a disputed area near the border – a potential flashpoint, where the Chinese, Russians, and Americans all have troops – a 5,000-year-old pyramid has appeared, literally, overnight. Which is impossible. And a tad concerning. "The end of your life has already begun," explains the Doctor. "There is a last place you will ever go. A last door you will ever walk through. A last sight you will ever see. And every step you ever take is moving you closer. The end of the world is a billion tiny steps – and somewhere, unnoticed, it has already begun." (He's in that kind of mood.) As invasions of Earth go, you haven't seen anything quite like this before…

With the Furies breathing down your neck, team by team, reporters baffled, trumped, tethered… it's the end of the world as we know it. Whilst big ol' modern-day Earth invasions were some of ex-showrunner Russell T Davies' favourite *Doctor Who* stories to tell, they've taken more of a backseat since Steven took over. "Well, it's tricky," he says. "I didn't particularly go against what Russell did, but if I've been sparing on it, it's because it's increasingly hard to conceal the cheapo way we're doing it. As television gets more and more lavish

Who's going to sort things out – the Doctor or the men with guns? Place your bets now!

A Monk –
but is it of the
meddling kind?

The new discovery
confuses the planet's
top scientific boffins.

around us, doing the news bulletins thing – 'Oh, they've blown up the Taj Mahal now' – won't quite cut it. As I keep grumping, we're being watched by people who watch *Game of Thrones* [HBO, 2011-present] – and have you seen their budget? It worked perfectly when Russell was doing it, absolutely perfectly, because we didn't have a legitimate comparison on television, but we kind of sort of do now, so…

"The idea behind Episode 8, Toby's one, was to have a conquered Earth under the heel; a *Nineteen-Eighty-Four* Earth, where the monsters are here and they've won – because we haven't really seen that since… well, *The Dalek Invasion of Earth* [1964]? So that was a cool thing to do, and we worked very hard to realise it across *all three* of these episodes – 6, 7, and 8 – even though the scale of it was difficult. We thought, 'We're going to have to find other ways to make these episodes feel global, in a way that isn't always completely possible in a big shed in Cardiff.'"

> **"TV shows don't 'tackle' problems. Other people tackle them. We reflect them."** STEVEN MOFFAT, CO-WRITER

It's getting closer to midnight. Across the world, every clock reverts to 11.50. "They're giving us a countdown," realises the Doctor.

"To what?" asks Bill.

"The end of the world."

Forty-five-minutes later, the clocks jump to 11.55. Before long, they're at 11.57 – three minutes to doomsday. The day of reckoning. "There are currently seven billion people alive on this planet," says the Doctor, "any one of whom might be marching us into oblivion."

Scarily, this is drawn from real life. (Well, of course.) Every year since 1947, the *Bulletin of the Atomic Scientists*, a magazine founded by members of the Manhattan Project, has gathered a panel of Nobel laureates, scientists, nuclear and climate experts, and other luminaries to update the Doomsday Clock, a symbolic gauge of the likelihood of a human-caused global catastrophe. [*Famously, the clock was fictionalised in* Watchmen, *the 1986-87 comicbook series by writer Alan Moore and artist Dave Gibbons – Ed.*] In 1991, as the Cold War was ending, the clock was set to its safest point ever: 17 minutes to midnight.

In 2010, when Steven took over as *Doctor Who* showrunner, the Doomsday Clock was at six minutes to midnight – its lowest point since 2002. However, over the course of Steven's tenure, we've been edging closer and closer to oblivion. A coincidence? Yes. In January 2016, after increased military tensions between Russia and NATO, and the Earth's warmest year on record, the *Bulletin* pushed the clock forward to 11.57, the same level it held at the height of the Cold War. In January 2017, the clock's symbolic minute hand ticked to two-and-a-half minutes before the final hour, to acknowledge "what a dangerous moment we're in," the *Bulletin*'s executive director, Dr Rachel Bronson, told *The New York Times*, "and how important it is for people to take note." Citing the increasing threats of nuclear war and climate change, Bronson explained: "We're so concerned about the rhetoric and the lack of respect for expertise that we moved it 30 seconds. Rather than create panic, we're hoping that this drives action." If ever planet Earth needed a Doctor…

Would Episodes 6 to 8 – 'the Monk trilogy' – have been scripted differently had they been intended for, say, the 2015 series, back when we were a mere three minutes to the day of Armageddon?

"I think so," says Steven. "Two years ago, we felt stable, didn't we? We have no idea what's happening at the moment. We don't even know if we should be scared. We get headlines about a nuclear war about to start, and we're saying, 'Is that bad? I mean, is it *really*? I don't know. Is it going to be a bad nuclear war or…?' But I don't think we've ever set out, on *Doctor Who*, to talk about the contemporary world. The trouble is, it's battering you from all sides, all the time. It creeps into the story *by osmosis*. We realised, at a certain point, that Toby's episode, for example, is a story about 'fake news'. We sort of didn't know that when he was writing it. It just sort of happened. All shows made at speed and with focus probably end up being about the world you're sitting in right now.

"I always cringe when we say of television that we 'tackle' problems. We don't. We make shows about them. That's not really tackling problems. Other people tackle them. We *reflect* them. You write about the world you're in because you almost have no choice. It's an unstable, scary world at the moment, where we're never told the truth, and that's what Episodes 6, 7, and 8 are about."

And the Doctor's role in this unstable, scary world? Truth is, by *The Pyramid at the End of the World*, the seismic events of *Oxygen* and *Extremis* have taken their toll. This is a diminished, more despondent Doctor ("We don't live in an ideal world," he tells Bill. "Right now, the best we can hope for is any world to live in at all"), who's finding it hard to focus – and is liable to make mistakes. When the Doctor is desperate, he gets dangerous, and Bill is disconcerted to discover a more warlike side to the Time Lord…

BBC

DOCTOR WHO

THE 2017 SERIES EPISODE 7

WRITTEN BY Peter Harness and Steven Moffat
DIRECTED BY Daniel Nettheim
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill Potts), Matt Lucas (Nardole), Togo Igawa (Secretary General of the UN), Daphne Cheung (Captain Xiaolian), Tony Gardner (Douglas), Ronke Adekoluejo (Penny)

IN A NUTSHELL

When a 5,000-year-old pyramid appears, literally, overnight, Earth's military leaders are baffled. But there are far more serious implications for the planet, which soon become apparent…

QUOTE, UNQUOTE

THE DOCTOR: "There is a line in the sand, and I'm the man on the other side of it. You want to keep me that way."
THE MONK: "We will take this planet and its people."
THE DOCTOR: "You will be stopped."
THE MONK: "No."
THE DOCTOR: "You will be prevented. You will be fought."
THE MONK: "No. We will be invited. We will take the Earth, but only when we're asked. We will talk again."
THE DOCTOR: "When?"
THE MONK: "At the end of the Earth."

"It's really hard to knock the Doctor back a step," considers Steven. "He's sort of made of Teflon. If you do something *to* him, then you make him the centre of a story for the moment, whereas the Doctor's normal function is to sort of introduce the story, disappear for a while, then come and switch it off towards the end. That's very obvious if you look at the four-episode structure of the old *Doctor Who* stories. The Doctor is sort of kept out of the villain's control room for ages in classic *Doctor Who*, and he quite often spends Part Three locked up, because you're just trying to stop him turning off the whole damn show.

"That remains a problem. His job is to be unimpressed by the aliens and quash the invading menace. That's what he does, and he does it incredibly quickly. So if he's not going to have that function – if he's going to be a bit haunted, like he was in *Listen* [2014], or if he's, as in *Pyramid*, trying to conceal that he's weakened and *nearly* pulling it off brilliantly, but maybe, actually, doing more harm than good – that puts him in the centre of the story, which is nice to do with him. Otherwise it's surprising how easily it becomes entirely the story of the companion, which doesn't bother me, because I kind of think *Doctor Who* is, but it's nice to, you know, give Peter Capaldi something to do – you know, not just be the explanatory genius flying in at the end with the off switch. And Peter is, of course, remarkable in this episode." DWM

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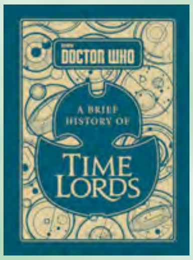

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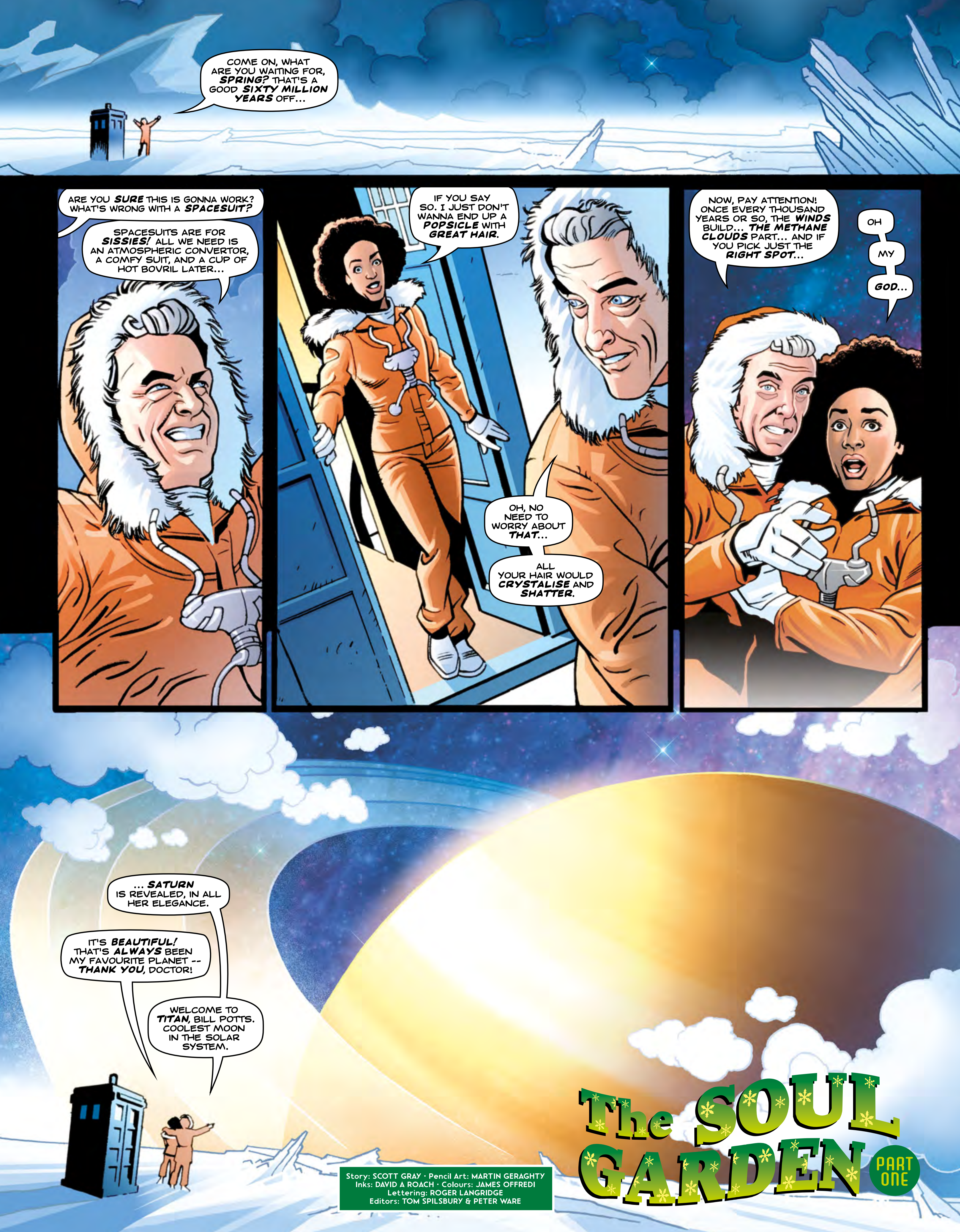
COME ON, WHAT ARE YOU WAITING FOR, SPRING? THAT'S A GOOD SIXTY MILLION YEARS OFF...
ARE YOU SURE THIS IS GONNA WORK? WHAT'S WRONG WITH A SPACESUIT?
SPACESUITS ARE FOR SISSIES! ALL WE NEED IS AN ATMOSPHERIC CONVERTOR, A COMFY SUIT, AND A CUP OF HOT BOVRIL LATER...
IF YOU SAY SO. I JUST DON'T WANNA END UP A POPSICLE WITH GREAT HAIR.
OH, NO NEED TO WORRY ABOUT THAT...
ALL YOUR HAIR WOULD CRYSTALISE AND SHATTER.
NOW, PAY ATTENTION! ONCE EVERY THOUSAND YEARS OR SO, THE WINDS BUILD... THE METHANE CLOUDS PART... AND IF YOU PICK JUST THE RIGHT SPOT...
OH
MY
GOD...
... SATURN IS REVEALED, IN ALL HER ELEGANCE.
IT'S BEAUTIFUL! THAT'S ALWAYS BEEN MY FAVOURITE PLANET -- THANK YOU, DOCTOR!
WELCOME TO TITAN, BILL POTTS. COOLEST MOON IN THE SOLAR SYSTEM.

The SOUL GARDEN

PART ONE

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Inks: DAVID A ROACH · Colours: JAMES OFFREDI
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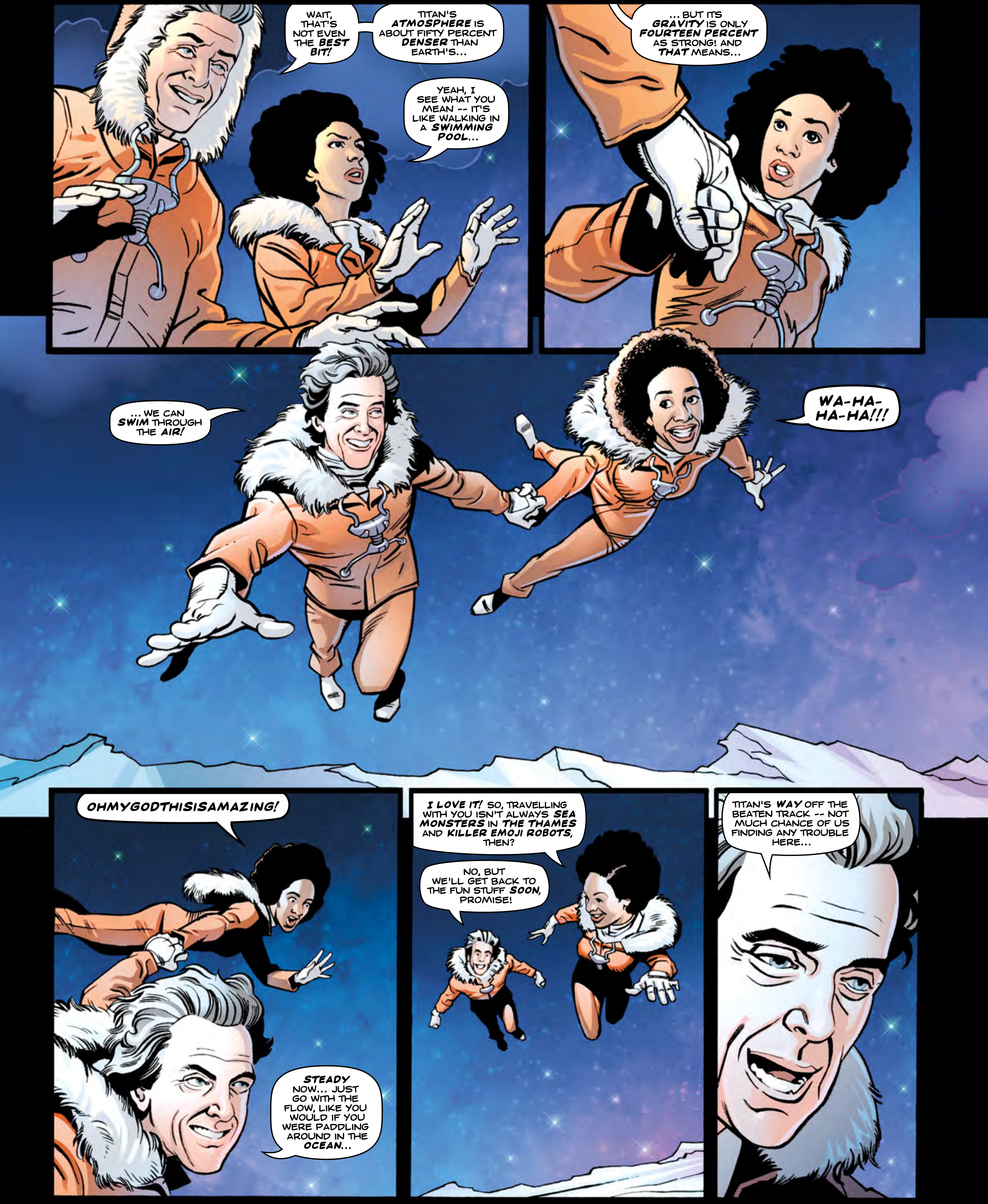
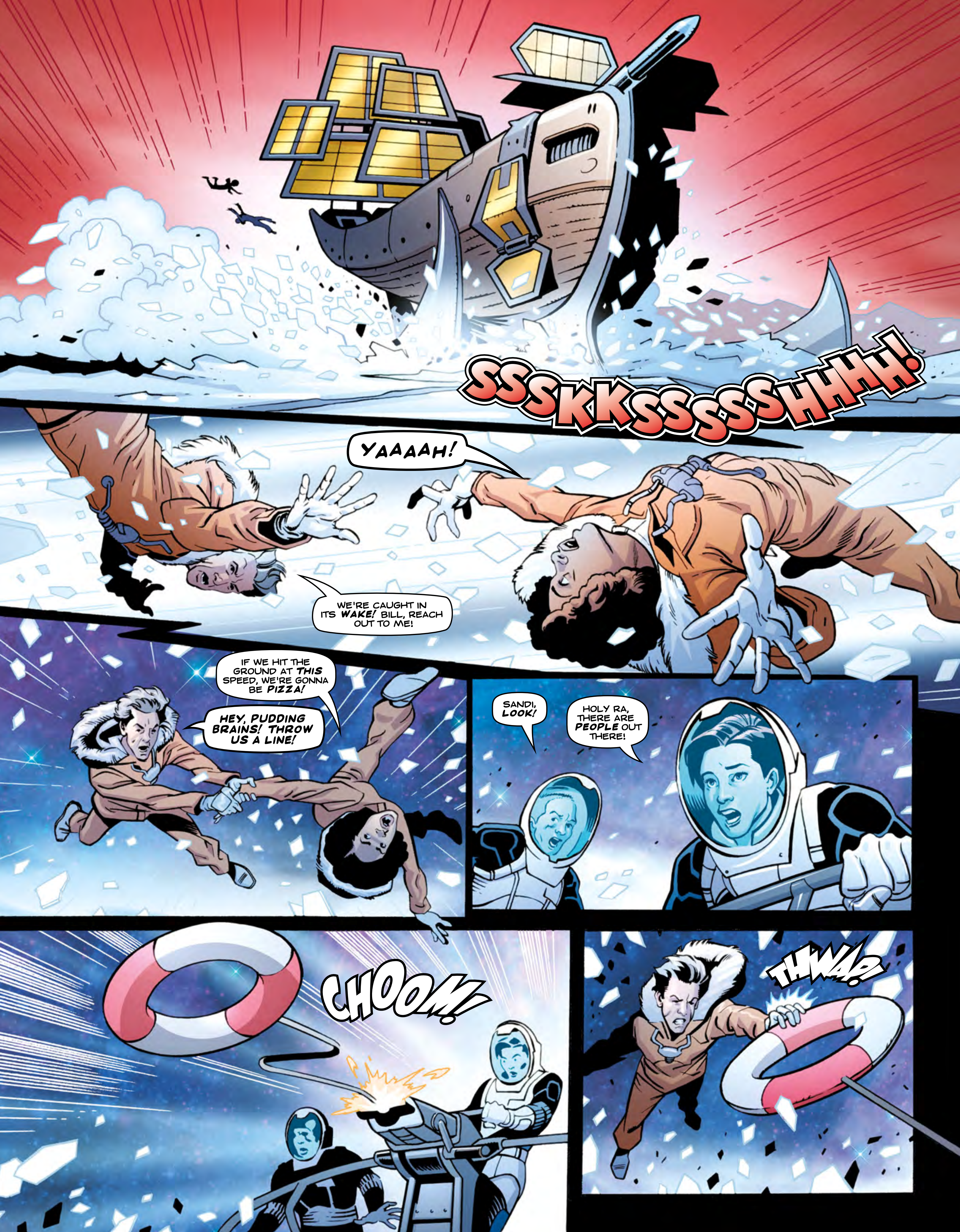
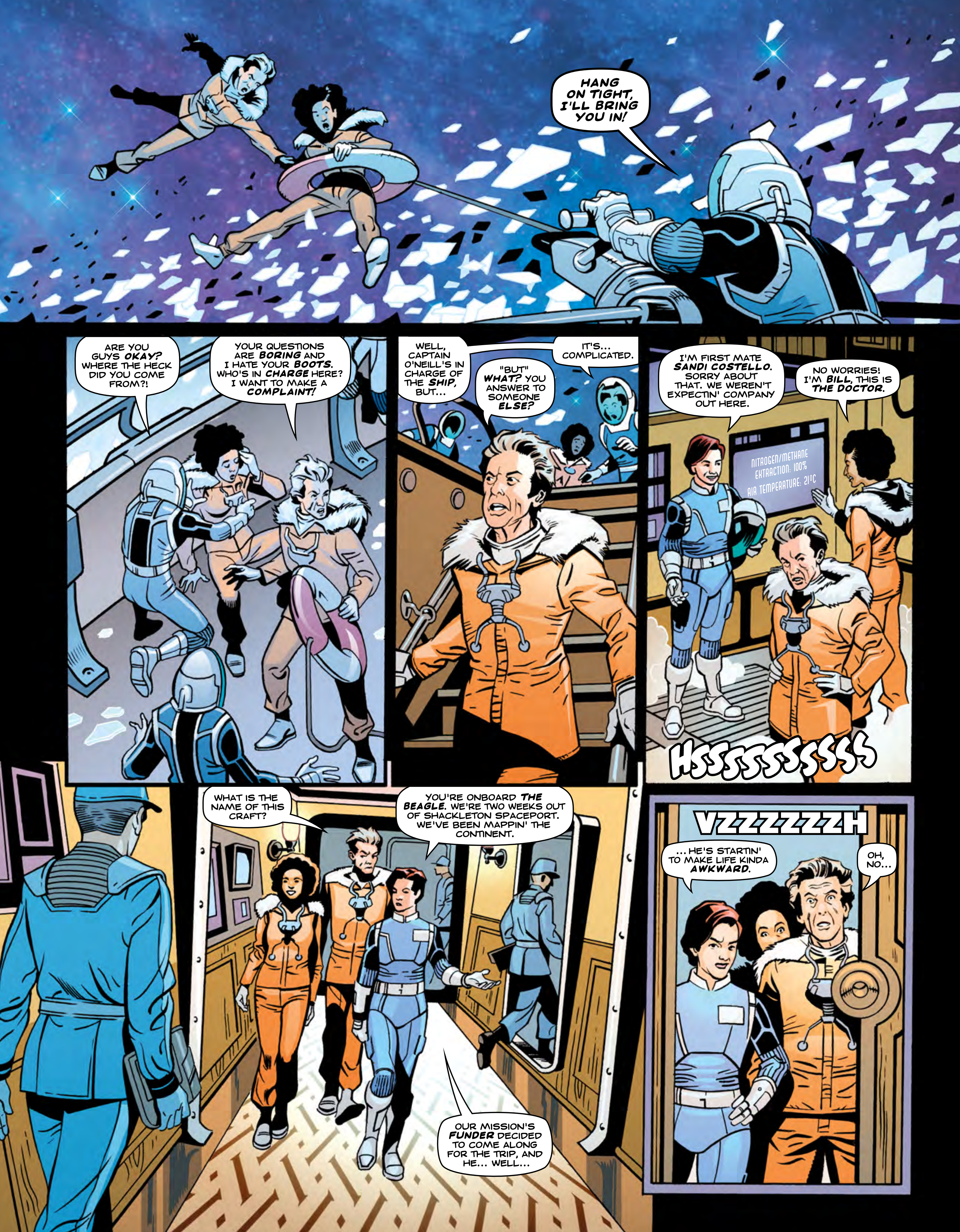
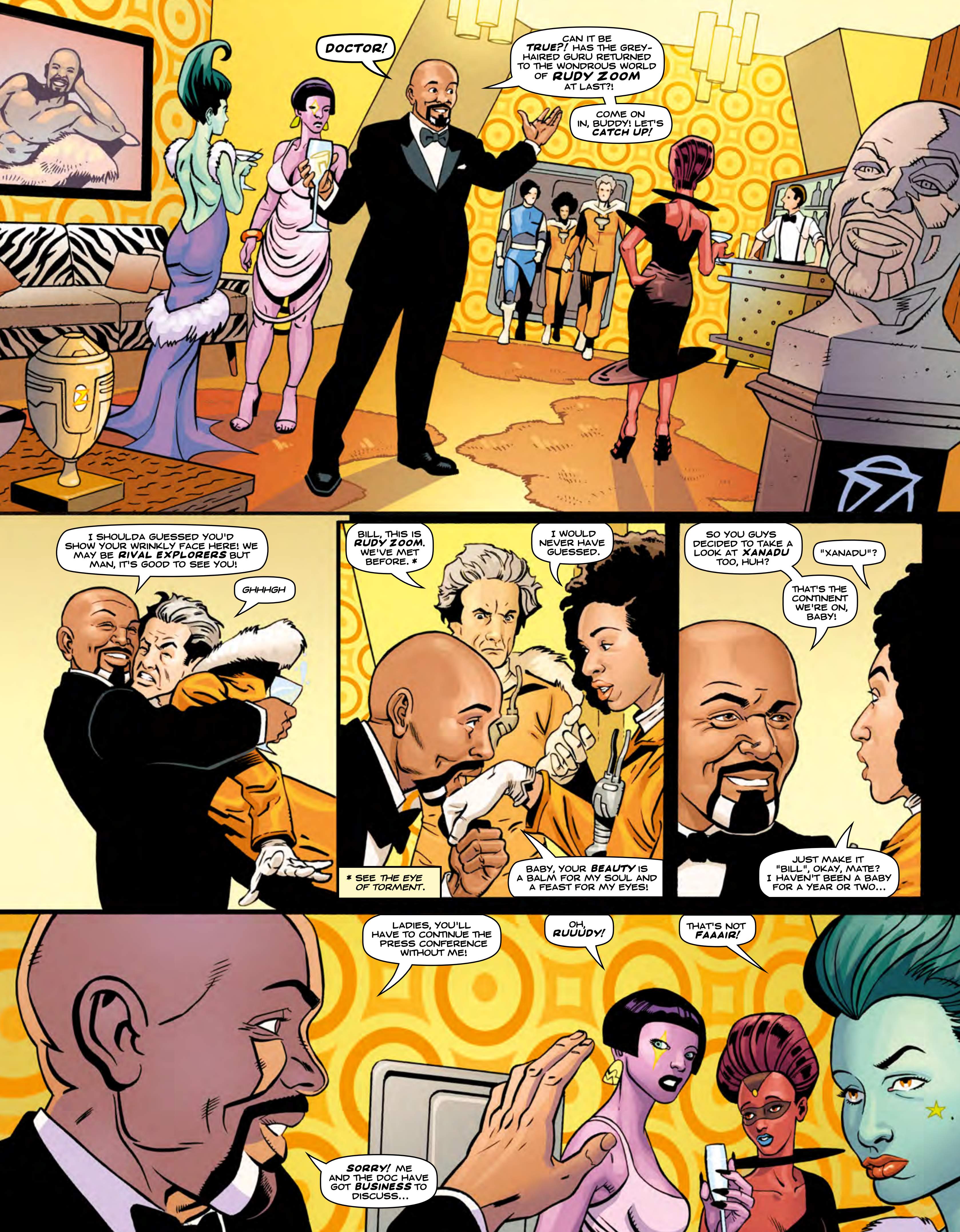
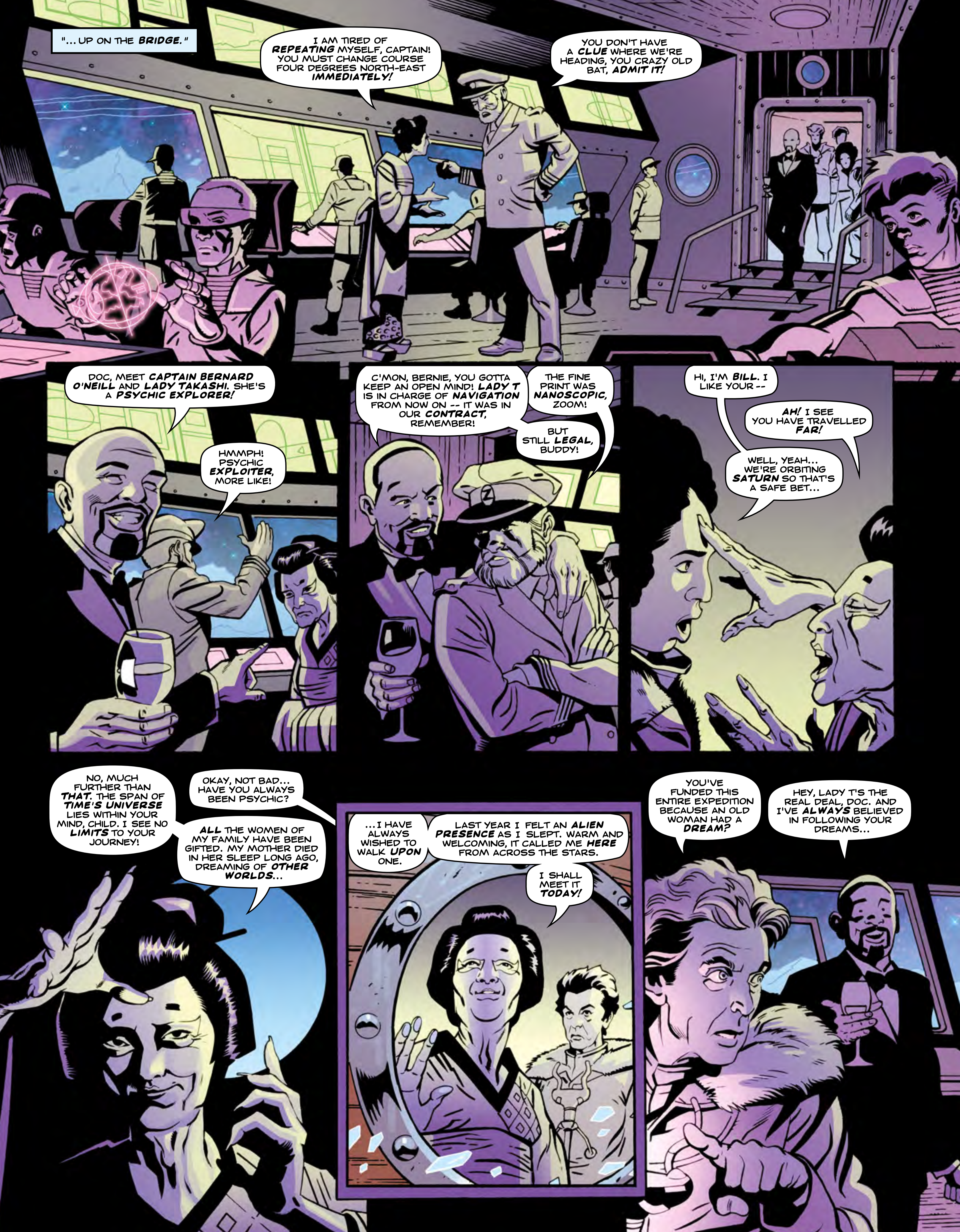
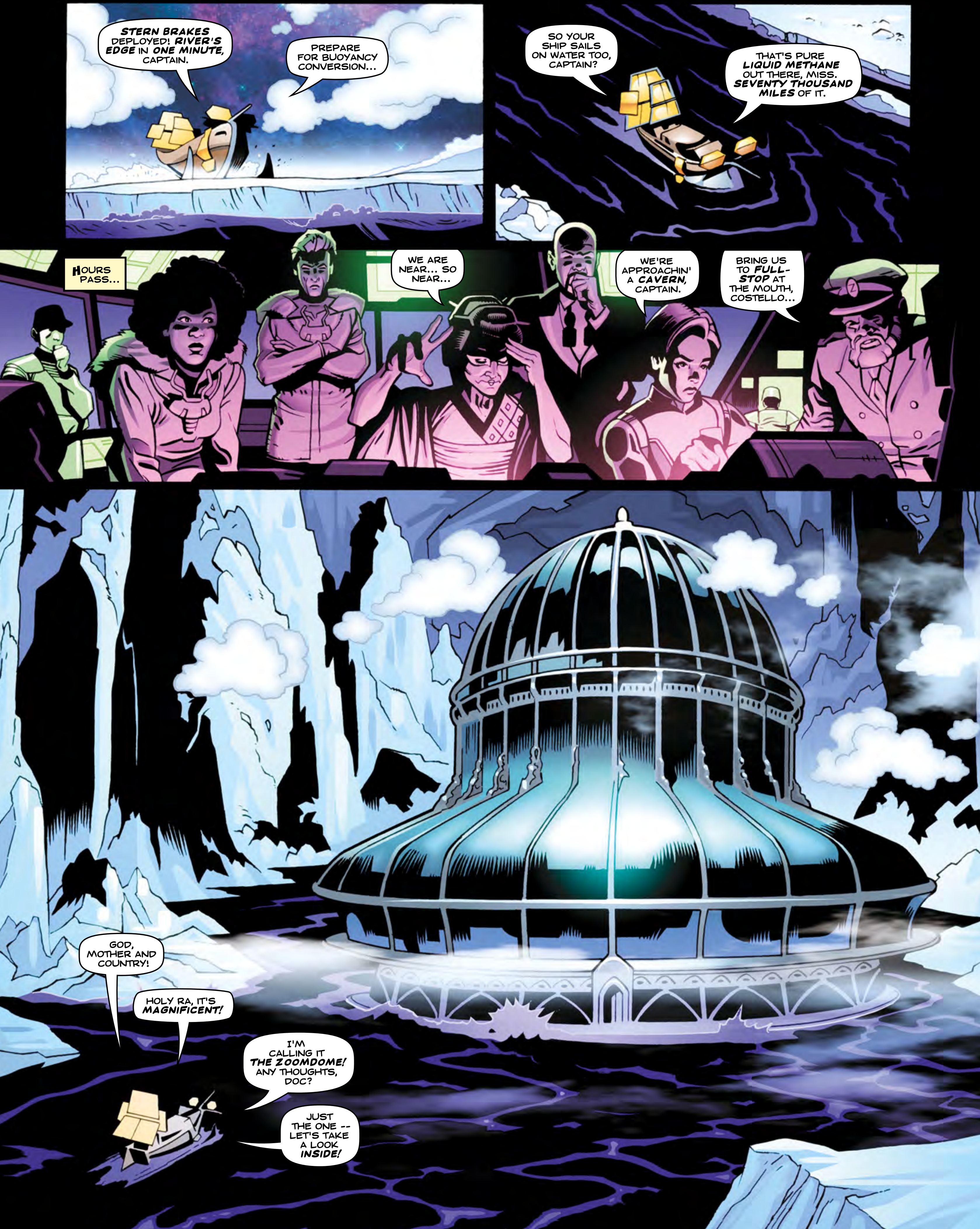

WAIT, THAT'S NOT EVEN THE BEST BIT!
TITAN'S ATMOSPHERE IS ABOUT FIFTY PERCENT DENSER THAN EARTH'S...
YEAH, I SEE WHAT YOU MEAN -- IT'S LIKE WALKING IN A SWIMMING POOL...
...BUT ITS GRAVITY IS ONLY FOURTEEN PERCENT AS STRONG! AND THAT MEANS...
...WE CAN SWIM THROUGH THE AIR!
WA-HA-HA-HA!!!
OHMYGODTHISISAMAZING!
STEADY NOW... JUST GO WITH THE FLOW, LIKE YOU WOULD IF YOU WERE PADDLING AROUND IN THE OCEAN...
I LOVE IT! SO, TRAVELLING WITH YOU ISN'T ALWAYS SEA MONSTERS IN THE THAMES AND KILLER EMOJI ROBOTS, THEN?
NO, BUT WE'LL GET BACK TO THE FUN STUFF SOON, PROMISE!
TITAN'S WAY OFF THE BEATEN TRACK -- NOT MUCH CHANCE OF US FINDING ANY TROUBLE HERE...

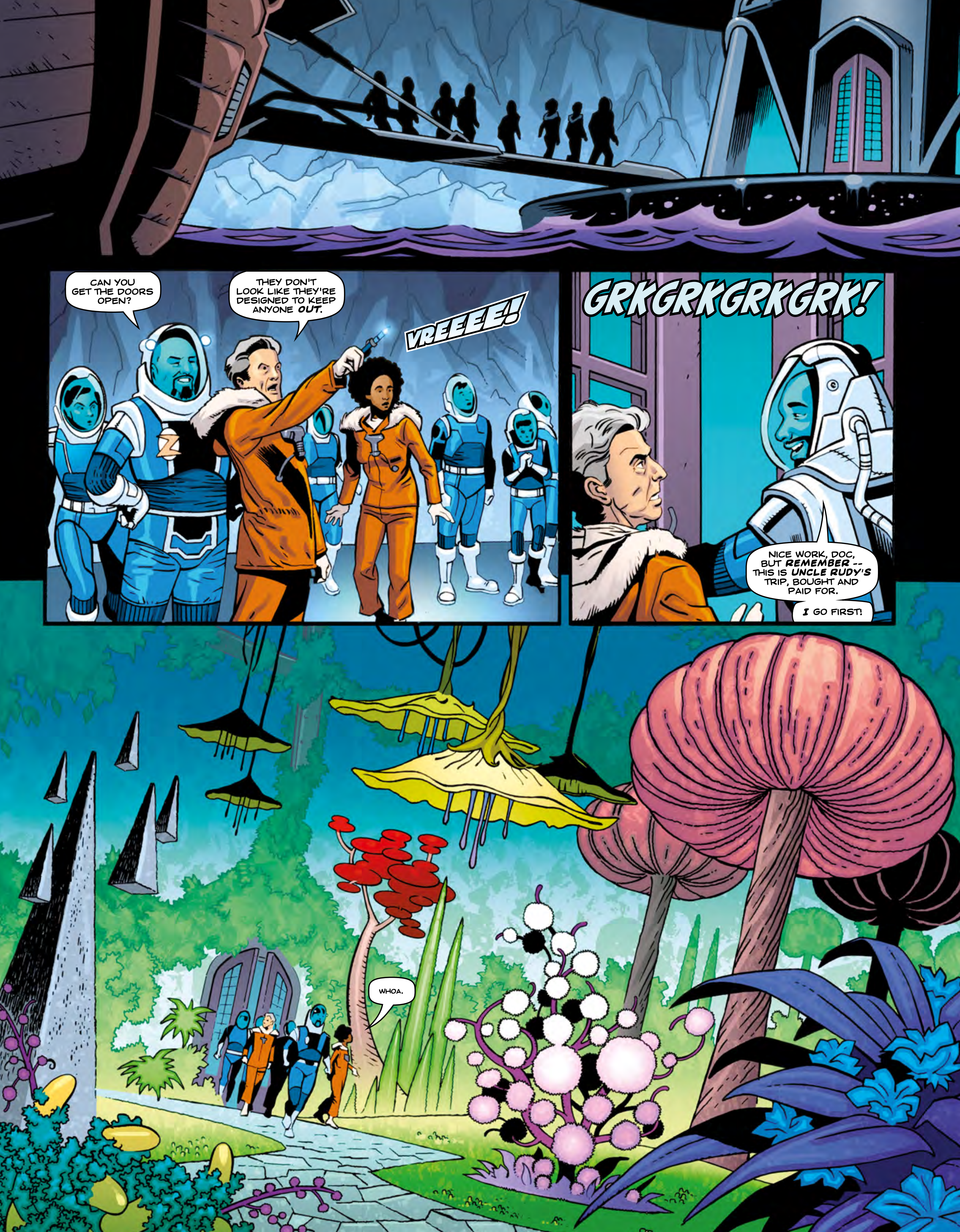

SSSKKSSSSSHHHH!
YAAAAH!
WE'RE CAUGHT IN ITS *WAKE!* BILL, REACH OUT TO ME!
IF WE HIT THE GROUND AT *THIS* SPEED, WE'RE GONNA BE *PIZZA!*
HEY, PUDDING BRAINS! THROW US A LINE!
SANDI, *LOOK!*
HOLY RA, THERE ARE *PEOPLE* OUT THERE!
CHOOM!
THWAP!

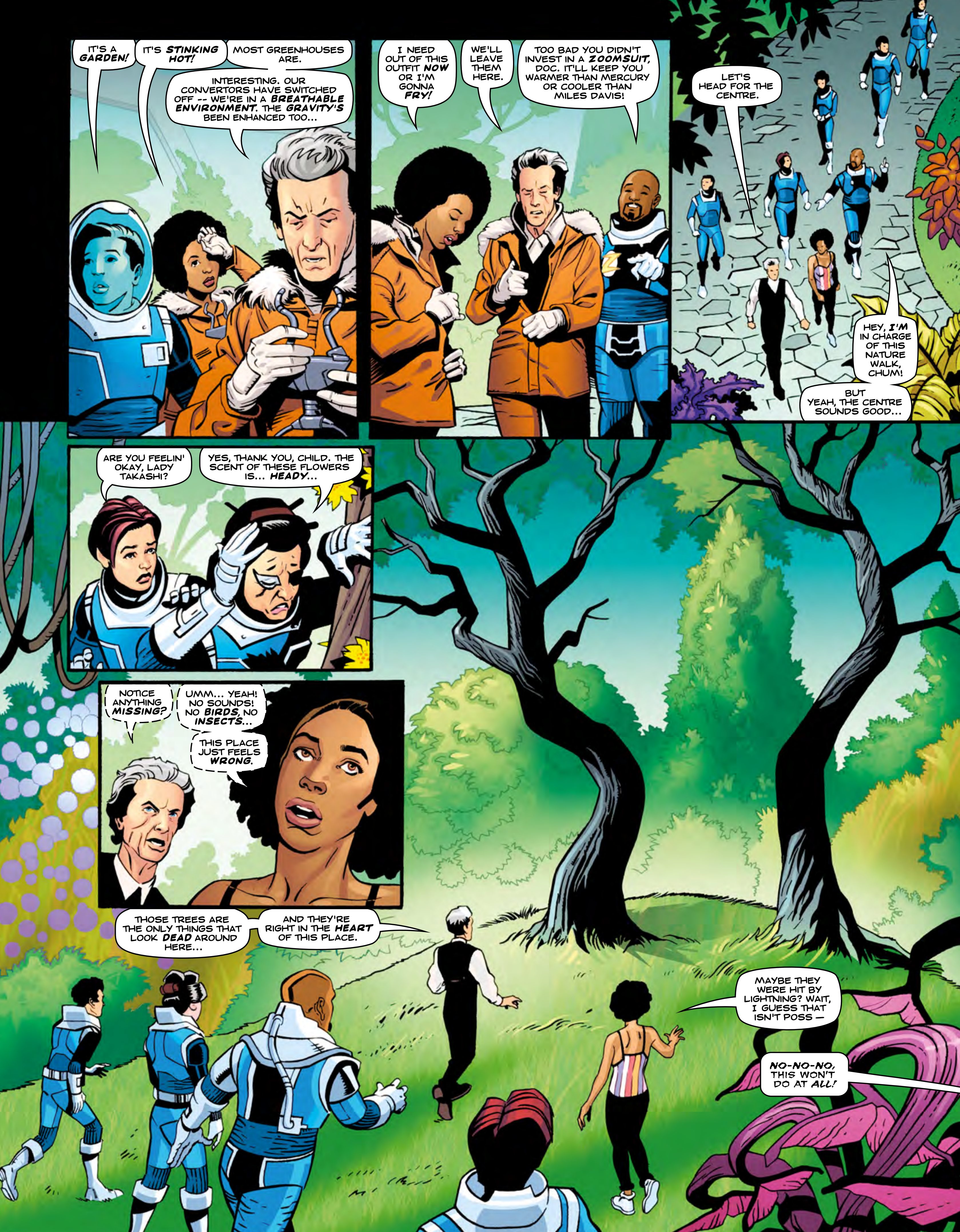

HANG ON TIGHT, I'LL BRING YOU IN!
ARE YOU GUYS **OKAY?** WHERE THE HECK DID YOU COME FROM?!
YOUR QUESTIONS ARE **BORING** AND I HATE YOUR **BOOTS.** WHO'S IN **CHARGE** HERE? I WANT TO MAKE A **COMPLAINT!**
WELL, CAPTAIN O'NEILL'S IN CHARGE OF THE **SHIP,** BUT...
IT'S... COMPLICATED.
"BUT" **WHAT?** YOU ANSWER TO SOMEONE **ELSE?**
I'M FIRST MATE **SANDI COSTELLO.** SORRY ABOUT THAT. WE WEREN'T EXPECTIN' COMPANY OUT HERE.
NO WORRIES! I'M **BILL,** THIS IS **THE DOCTOR.**
NITROGEN/METHANE EXTRACTION: 100%
AIR TEMPERATURE: 21°C
HSSSSSSSSSS
WHAT IS THE NAME OF THIS CRAFT?
YOU'RE ONBOARD **THE BEAGLE.** WE'RE TWO WEEKS OUT OF SHACKLETON SPACEPORT. WE'VE BEEN MAPPIN' THE CONTINENT.
OUR MISSION'S **FUNDER** DECIDED TO COME ALONG FOR THE TRIP, AND HE... WELL...
VZZZZZZZH
...HE'S STARTIN' TO MAKE LIFE KINDA **AWKWARD.**
OH, NO...

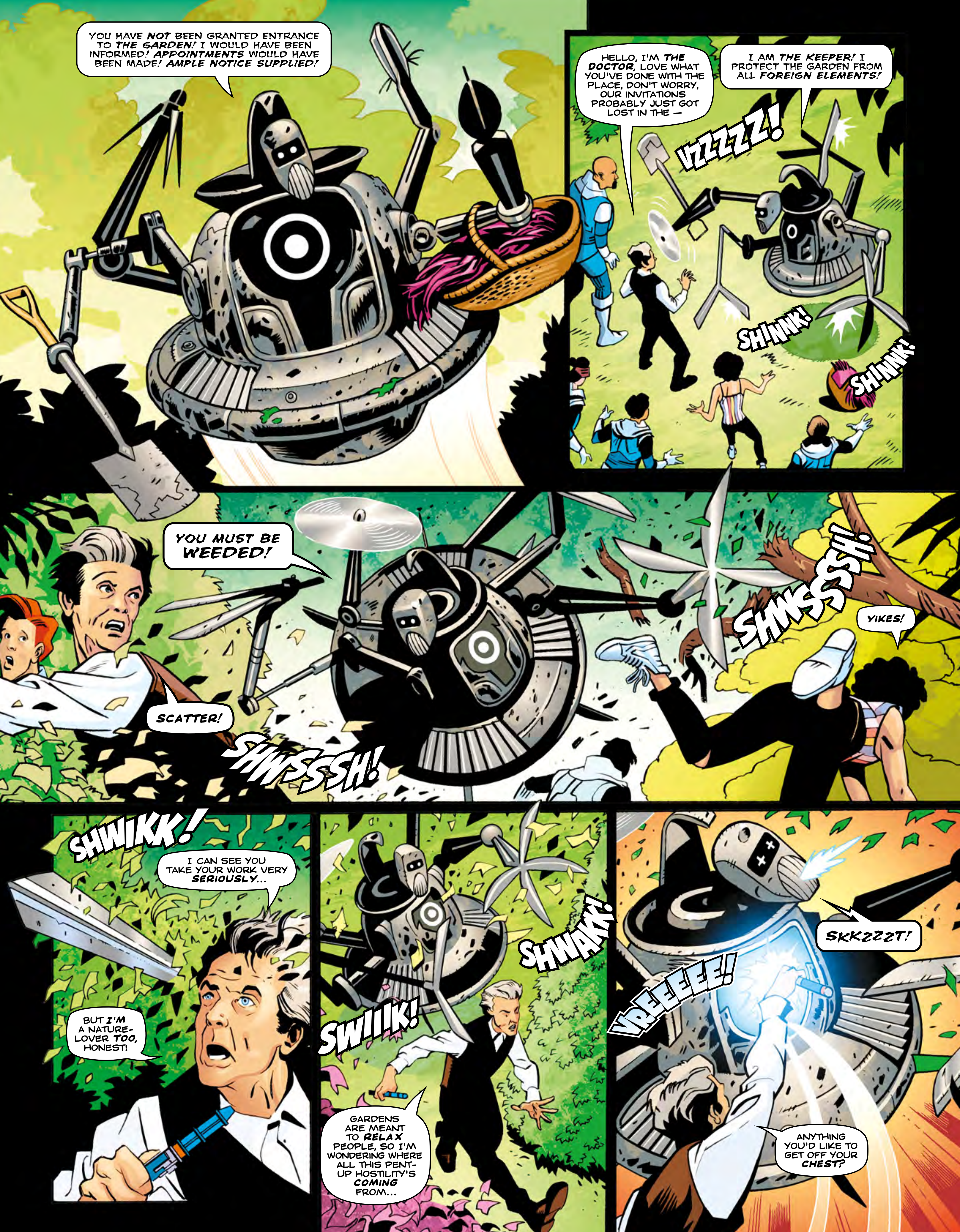

DOCTOR!
CAN IT BE TRUE?! HAS THE GREY-HAIRED GURU RETURNED TO THE WONDROUS WORLD OF RUDY ZOOM AT LAST?!
COME ON IN, BUDDY! LET'S CATCH UP!
I SHOULDA GUESSED YOU'D SHOW YOUR WRINKLY FACE HERE! WE MAY BE RIVAL EXPLORERS BUT MAN, IT'S GOOD TO SEE YOU!
GHHHGH
BILL, THIS IS RUDY ZOOM. WE'VE MET BEFORE. *
I WOULD NEVER HAVE GUESSED.
BABY, YOUR BEAUTY IS A BALM FOR MY SOUL AND A FEAST FOR MY EYES!
* SEE THE EYE OF TORMENT.
SO YOU GUYS DECIDED TO TAKE A LOOK AT XANADU TOO, HUH?
"XANADU"?
THAT'S THE CONTINENT WE'RE ON, BABY!
JUST MAKE IT "BILL", OKAY, MATE? I HAVEN'T BEEN A BABY FOR A YEAR OR TWO...
LADIES, YOU'LL HAVE TO CONTINUE THE PRESS CONFERENCE WITHOUT ME!
OH, RUUUDY!
THAT'S NOT FAAAIR!
SORRY! ME AND THE DOC HAVE GOT BUSINESS TO DISCUSS...

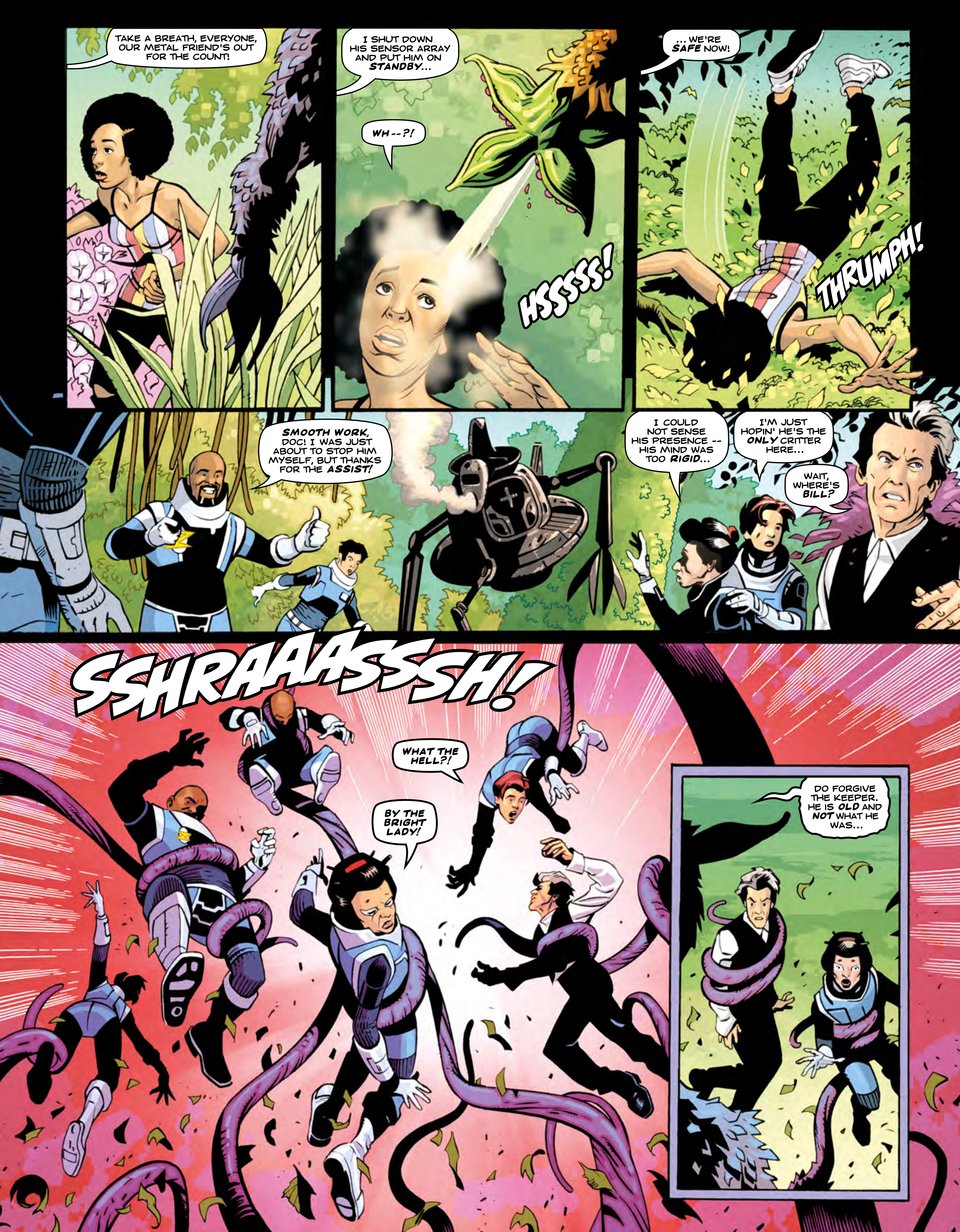

"...UP ON THE BRIDGE."
I AM TIRED OF REPEATING MYSELF, CAPTAIN! YOU MUST CHANGE COURSE FOUR DEGREES NORTH-EAST IMMEDIATELY!
YOU DON'T HAVE A CLUE WHERE WE'RE HEADING, YOU CRAZY OLD BAT, ADMIT IT!
DOC, MEET CAPTAIN BERNARD O'NEILL AND LADY TAKASHI. SHE'S A PSYCHIC EXPLORER!
HMMPH! PSYCHIC EXPLOITER, MORE LIKE!
C'MON, BERNIE, YOU GOTTA KEEP AN OPEN MIND! LADY T IS IN CHARGE OF NAVIGATION FROM NOW ON -- IT WAS IN OUR CONTRACT, REMEMBER!
THE FINE PRINT WAS NANOSCOPIC, ZOOM!
BUT STILL LEGAL, BUDDY!
HI, I'M BILL. I LIKE YOUR --
AH! I SEE YOU HAVE TRAVELLED FAR!
WELL, YEAH... WE'RE ORBITING SATURN SO THAT'S A SAFE BET...
NO, MUCH FURTHER THAN THAT. THE SPAN OF TIME'S UNIVERSE LIES WITHIN YOUR MIND, CHILD. I SEE NO LIMITS TO YOUR JOURNEY!
OKAY, NOT BAD... HAVE YOU ALWAYS BEEN PSYCHIC?
ALL THE WOMEN OF MY FAMILY HAVE BEEN GIFTED. MY MOTHER DIED IN HER SLEEP LONG AGO, DREAMING OF OTHER WORLDS...
...I HAVE ALWAYS WISHED TO WALK UPON ONE.
LAST YEAR I FELT AN ALIEN PRESENCE AS I SLEPT. WARM AND WELCOMING, IT CALLED ME HERE FROM ACROSS THE STARS.
I SHALL MEET IT TODAY!
YOU'VE FUNDED THIS ENTIRE EXPEDITION BECAUSE AN OLD WOMAN HAD A DREAM?
HEY, LADY T'S THE REAL DEAL, DOC. AND I'VE ALWAYS BELIEVED IN FOLLOWING YOUR DREAMS...

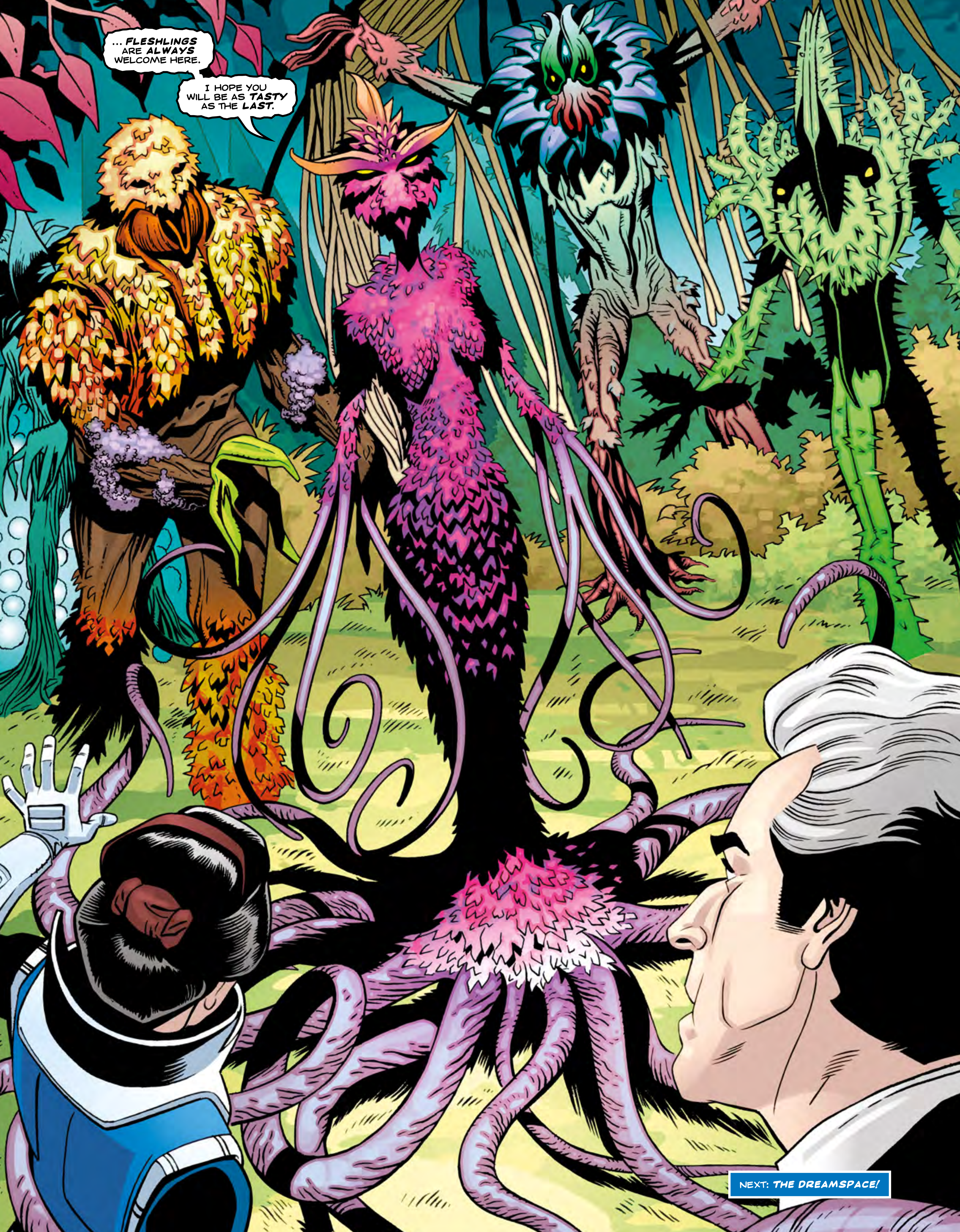

STERN BRAKES DEPLOYED! **RIVER'S EDGE** IN **ONE MINUTE**, CAPTAIN.
PREPARE FOR BUOYANCY CONVERSION...
SO YOUR SHIP SAILS ON WATER TOO, CAPTAIN?
THAT'S PURE **LIQUID METHANE** OUT THERE, MISS. **SEVENTY THOUSAND MILES** OF IT.
HOURS PASS...
WE ARE NEAR... SO NEAR...
WE'RE APPROACHIN' A **CAVERN**, CAPTAIN.
BRING US TO **FULL-STOP** AT THE MOUTH, COSTELLO...
GOD, MOTHER AND COUNTRY!
HOLY RA, IT'S **MAGNIFICENT!**
I'M CALLING IT **THE ZOOMDOME!** ANY THOUGHTS, DOC?
JUST THE ONE -- LET'S TAKE A LOOK **INSIDE!**


CAN YOU GET THE DOORS OPEN?
THEY DON'T LOOK LIKE THEY'RE DESIGNED TO KEEP ANYONE **OUT**.
VREEEEE!
GRKGRKGRKGRK!
NICE WORK, DOC, BUT **REMEMBER** -- THIS IS **UNCLE RUDY'S** TRIP, BOUGHT AND PAID FOR.
I GO FIRST!
WHOA.


IT'S A *GARDEN!*
IT'S *STINKING HOT!*
MOST GREENHOUSES ARE.
INTERESTING. OUR CONVERTORS HAVE SWITCHED OFF -- WE'RE IN A *BREATHABLE ENVIRONMENT.* THE *GRAVITY'S* BEEN ENHANCED TOO...
I NEED OUT OF THIS OUTFIT *NOW* OR I'M GONNA *FRY!*
WE'LL LEAVE THEM HERE.
TOO BAD YOU DIDN'T INVEST IN A *ZOOMSUIT,* DOC. IT'LL KEEP YOU WARMER THAN MERCURY OR COOLER THAN MILES DAVIS!
LET'S HEAD FOR THE CENTRE.
HEY, *I'M* IN CHARGE OF THIS NATURE WALK, CHUM!
BUT YEAH, THE CENTRE SOUNDS GOOD...
ARE YOU FEELIN' OKAY, LADY TAKASHI?
YES, THANK YOU, CHILD. THE SCENT OF THESE FLOWERS IS... *HEADY...*
NOTICE ANYTHING *MISSING?*
UMM... YEAH! NO SOUNDS! NO *BIRDS,* NO *INSECTS...*
THIS PLACE JUST FEELS *WRONG.*
THOSE TREES ARE THE ONLY THINGS THAT LOOK *DEAD* AROUND HERE...
AND THEY'RE RIGHT IN THE *HEART* OF THIS PLACE.
MAYBE THEY WERE HIT BY LIGHTNING? WAIT, I GUESS THAT ISN'T POSS —
NO-NO-NO, THIS WON'T DO AT *ALL!*


YOU HAVE **NOT** BEEN GRANTED ENTRANCE TO ***THE GARDEN!*** I WOULD HAVE BEEN INFORMED! ***APPOINTMENTS*** WOULD HAVE BEEN MADE! ***AMPLE NOTICE SUPPLIED!***
HELLO, I'M ***THE DOCTOR***, LOVE WHAT YOU'VE DONE WITH THE PLACE, DON'T WORRY, OUR INVITATIONS PROBABLY JUST GOT LOST IN THE —
I AM ***THE KEEPER!*** I PROTECT THE GARDEN FROM ALL ***FOREIGN ELEMENTS!***
VZZZZZ!
SHINNK!
SHINNK!
YOU MUST BE **WEEDED!**
SCATTER!
SHWSSSH!
SHWSSSH!
YIKES!
SHWIKK!
I CAN SEE YOU TAKE YOUR WORK VERY ***SERIOUSLY***...
BUT ***I'M*** A NATURE-LOVER ***TOO***, HONEST!
SHWAKK!
SWIIIK!
GARDENS ARE MEANT TO ***RELAX*** PEOPLE, SO I'M WONDERING WHERE ALL THIS PENT-UP HOSTILITY'S ***COMING*** FROM...
VREEEEE!
SKKZZZT!
ANYTHING YOU'D LIKE TO GET OFF YOUR ***CHEST?***


TAKE A BREATH, EVERYONE, OUR METAL FRIEND'S OUT FOR THE COUNT!
I SHUT DOWN HIS SENSOR ARRAY AND PUT HIM ON STANDBY...
WH--?!
HSSSSS!
...WE'RE SAFE NOW!
THRUMPH!
SMOOTH WORK, DOC! I WAS JUST ABOUT TO STOP HIM MYSELF, BUT THANKS FOR THE ASSIST!
I COULD NOT SENSE HIS PRESENCE -- HIS MIND WAS TOO RIGID...
I'M JUST HOPIN' HE'S THE ONLY CRITTER HERE...
WAIT, WHERE'S BILL?
SSHRAAASSSH!
WHAT THE HELL?!
BY THE BRIGHT LADY!
DO FORGIVE THE KEEPER. HE IS OLD AND NOT WHAT HE WAS...


... *FLESHLINGS* ARE *ALWAYS* WELCOME HERE.
I HOPE YOU WILL BE AS *TASTY* AS THE *LAST*.
NEXT: *THE DREAMSPACE!*

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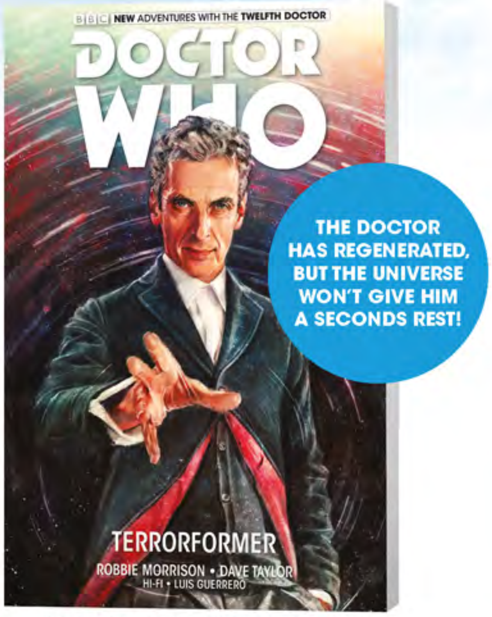

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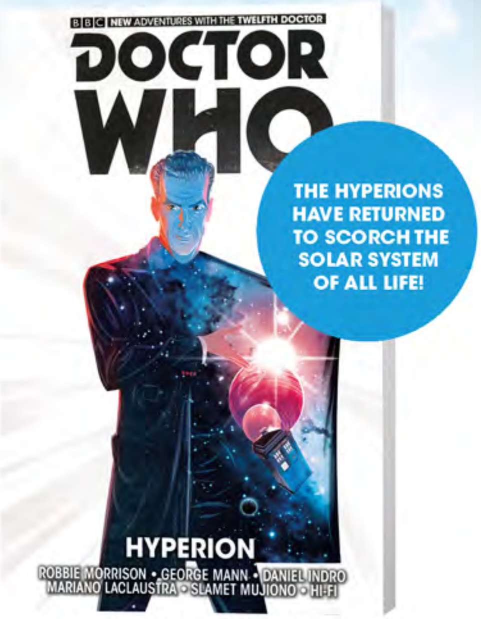

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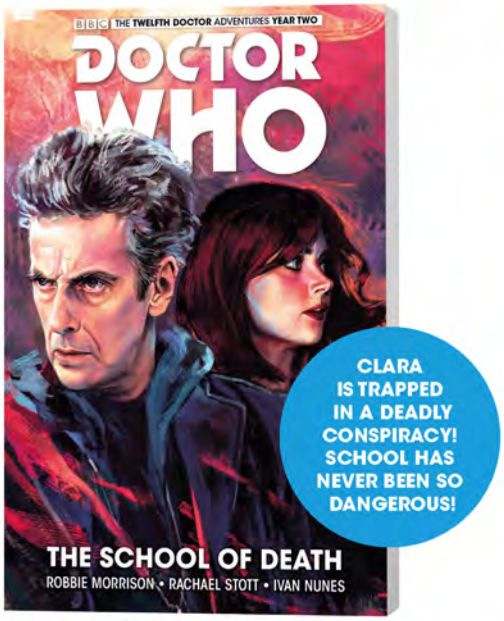

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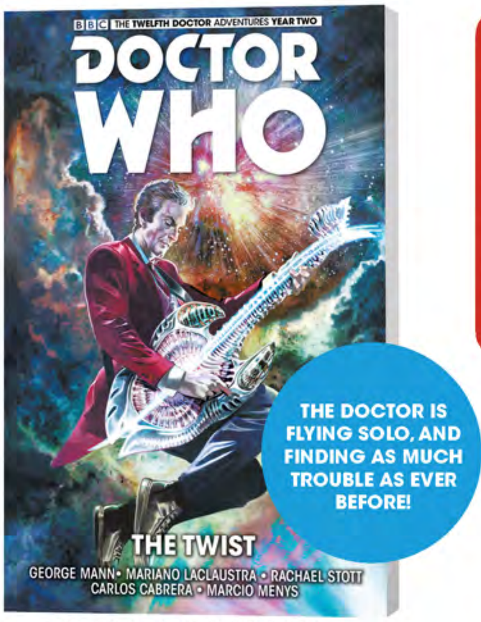

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ST. LUKE'S UNIVERSITY
BRISTOL

A NEW START

Lawrence Gough, director of *The Pilot* and *Smile*, tells us how he's taken *Doctor Who* back to basics!

INTERVIEW BY **ALISTAIR McGOWN**

Lawrence Gough on location for *Smile*.

The effects of wibbly-wobbly timey-wimey don't just affect our favourite Time Lord. It would appear its reach also extends to television directors. When **DWM** last spoke to Lawrence Gough in December 2016 [see *The 2017 Yearbook*] to chat about his helming Pearl Mackie's introductory scene – *Friend from the Future* – the previous April, he had already shot and completed the two episodes that open this latest series of *Doctor Who*. Now, over eight months after the director completed principal photography on *The Pilot* and *Smile*, Lawrence is enjoying a pre-Easter break with his young son when **DWM** catches up with him again, mere days before his début episodes of the show air on BBC One.

"I think I finished the whole thing in September 2016, once we had locked episodes," he tells us. "Then I went straight off to do another job, which I've only just finished. I worked on that for eight months."

This was *Snatch*, the TV gangster drama adapted from the 2000 movie, which he shot primarily in Manchester. Indeed this is really the first proper break from working Lawrence has had since making *Friend from the Future*.

"Then *Snatch* finished and then I see that *Doctor Who* is obviously coming out. I was at the big première last week – that was good! It looks great on the big screen and there seems to be a really good bunch of press, the reactions all seem to have been very positive, which is good."

When we last spoke to Lawrence he was unable to talk in detail about his brace of episodes, even though they were already in the can. He did tease **DWM**'s readers however when he said, "They're a nod back to old school *Doctor Who*, which is great."

So just what does 'old school *Doctor Who*' mean to him?

"Essentially what we were trying to create was the notion that everything that you need to know about *Doctor Who* should all be contained in that episode," he says of the season's opening instalment, which he shot as *A Star in Her Eye*, but was cheekily retitled *The Pilot* in time for transmission.

"That's why it's ended up being called *The Pilot*, the notion that if someone tunes in now, at whatever age, they'll watch this episode and they'll understand the context of what *Doctor Who* is and would not need to be a kind of guru or an expert. So in that way you are going back to basics: a nod to the old school, true elements of *Doctor Who*… any person coming across the idea of the Doctor, discovering the TARDIS for the first time and all that stuff. So that was the notion that Episode 1 kickstarts these new/old concepts."

Lawrence seems to have relished this fresh approach, in what appears almost a reboot of twenty-first-century *Doctor Who* after nine seasons.

"I think that's what I enjoyed most about it really. They are the things, for me, this wonderful core to the programme, where you don't have to necessarily deal with in-jokes or 'in-stories' but with bigger broad strokes."

Lawrence joins the Doctor on stage for his lecture.

As director on Block One, Lawrence oversaw the first two episodes in production, which in this case were also the first two episodes transmitted.

"We pretty much shot Episode 1, and then went onto Episode 2," he explains. "We didn't try to shoot all the scenes in the TARDIS at once for both episodes or anything. We tried to finish one, then go onto the next. That's quite rare because normally you do mix it up but we made efforts to schedule it that way. For Pearl as well, and for Peter; to separate the episodes, because there is so much going on in the first one."

So with Lawrence having shot *Friend from the Future* in just a few hours on 13 April 2016, Steven Moffat's shooting script for *The Pilot* was dated 16 June and recording was underway by 20 June…

"I think I began prepping around the end of April," he recalls. "I had longer prep than anyone else, so I probably had about seven or eight weeks of prep, to cover both episodes. Since we were going out to Valencia [for *Smile*] as well; to prep all that takes longer."

One particular challenge in being the director of the first block was that Lawrence was working with Pearl Mackie on her first shoots. How did he and Pearl get into the performance, particularly in this day and age where so many bemoan the fact that television no longer has weeks allocated for rehearsal?

"Well, obviously a lot of it comes down to what's written, and what Steven wants from the episode," he replies. "Once you've given back the obvious notes on a script and you get down to the shooting script, there isn't much leeway to change that. Once you get the shooting script then there you are, you've got to take that to the screen.

"But obviously you still get to talk about the character, the core through-line of this character, what's her arc and her relationship with the world of the Doctor. You kind of get the shape of it. You can see where the links are – we learn about the Doctor via Bill, she paints us into the Doctor's world. We therefore discover the Doctor, you start seeing the through-line, the connections, their relationship. You see into the world of Bill, and see she's cooking chips and wants to improve her life without realising it. So you start breaking it down to broad strokes, then the finer detail."

Presumably much of the character comes from Pearl too?

"Of course. Pearl was cast because of the sort of energy that she brings. So you don't want to push against that."

As Pearl herself explained when interviewed on *The One Show* on Wednesday 12 April, she, Peter Capaldi and Lawrence had a runthrough of the opening scene on set, ahead of the crew coming in. Lawrence had very deliberately ensured this opening meeting scene was recorded on the very first day of shooting.

"Yes, Day 1 was Scene 1. I insisted it was done in chronological order, for everyone's sake. I was like Bill – or like Pearl I should say – because I was new, the Doctor is becoming a new Doctor in a sense, having been a university lecturer for the last 50 years or whatever, the setting was new and so on. So it made sense to do it chronologically."

That opening scene, all taking place on one set, is five minutes long before we reach the title sequence. How did Lawrence approach this crucial shoot?

"You start off asking about the broader strokes and the bigger picture: what's the scene about, what's the point of it and what's the journey through? She's brought in by Nardole, she discovers the TARDIS in the room and then she and the Doctor start having their audience, and then he makes the offer to help with her studies, to be her personal tutor. So you're literally working with that. Above all you're asking what's the emotional connection here and you need to be sure that dictates specifics – like when do you reveal the TARDIS, when does the Doctor sit, and all those kind of difficult things – you ensure they come from the emotional content, which actually comes from the script.

"It was quite a challenge," Lawrence admits. "You've got the Doctor, you've got Pearl who's new… I'm new, it's a new set, it's a new storyline. How do you create that opening? The shots need to be comprised in a way where we are aiding Bill to discover the room before the Doctor even ▶

"We learn about the Doctor via Bill – she paints us into the Doctor's world."

comes in. So you have to think, we don't want the direction to get in the way of that, you just need to allow the actor space to breathe and then the audience will be drawn into it.

"Particularly that opening shot, that nice wide shot of the two doors, where we track round slowly and turn round and show the rest of the room and she walks over to the TARDIS. It's subtle things. On the day I wanted to take even longer, but of course when you get to the final edit, pace gets thrown back into it as you have to kind of hit the timescale across the whole episode."

Even after watching the episode a few times, it's still hard to tell if the Doctor's study is a set, or if it's a real location?

"We built that in studio, yeah," Lawrence confirms. "Because we knew that it was going to go through the whole season, so we had to get it right. I remember we had the conversation how best to do it. Everyone's done a fantastic job on it – the designer and the photographer."

The exteriors for 'St Luke's University, Bristol' were in reality shot at Cardiff University last summer, weren't they?

"Yes it was all Cardiff," Lawrence affirms, but reveals the shoot was not as easy as it might first appear, with the location asking big stylistic questions for the production. "That was quite a challenge. I was really pushing to go down the whole Hogwarts route, which is how it originally read in the earlier drafts. But then Steven said, 'Maybe we shouldn't.' We discussed it a lot and arrived at the notion of 'Well, hold on a minute, let's not paint a university that's slightly elitist. Let's paint a university that *anyone* could be in, and Bill could be in serving chips'."

The look and feel thus moved from *Harry Potter*-styled 'olde worlde' fantasy to something more modern and concrete: "So we thought, 'Why don't we try a balance – let's have the Doctor in his oak-panelled study with a Hogwarts feel to it, and then we've got the whole side areas, by the puddle, which are a lot more ... *real*, I guess. That's another example of a nod back to the old school of *Doctor Who*, where real people find themselves flying through time and space."

Was the setting of the puddle scenes meant to look as unremarkable and as ordinary as possible?

"There was a lot of design gone into that, to create that effect actually," counters Lawrence. "We got there in the end so it looked quite natural, but a lot of it was very specially lit. We had to create things like the door areas, so it looked exactly right. We had a lot of wind machines blowing through to create flapping on the sheeting in the corners, rubbish flapping on the ground."

We first see the puddle ground in winter and then later in high summer, leading to two very different approaches.

"We had smoke vapour billowing through as if it was coming out of a side of the building. I love the shot particularly when Bill walks back over to the puddle and sees Heather standing over it. It has almost a sort of American feel. It took a lot for us to find that setting, where we had real buildings and the right effect for the light and so on."

Stephanie Hyam and Pearl Mackie run through the scene where Heather and Bill say their goodbyes.

Talking of summer, was it deliberately planned that the shoot at Cardiff University would be outside of term time when it would be less busy?

"I think it was just luck really – it was just the way the schedule fell. We didn't go to Cardiff Uni until later in the shoot, after the study scenes and so on."

Despite clement summer weather for the shoot, Lawrence had to record a Christmas sequence, complete with snow! How was that achieved?

"We just snowed the whole of the front of Cardiff University with snow machines!" he laughs. "I only shot about three or four set-ups but literally a centimetre outside of that wide frame it's just blistering heat and green. I insisted that we'd try to do it 'in camera', rather than in post-production with CGI. All the way through both episodes we tried to do things for real, if possible."

This approach clearly extended to the episode's standout sequence, the beautiful moment where the TARDIS interior is revealed to Bill for the first time. Just how difficult was it to pull back and back and *back* like that?

"I was thinking, 'Can we do it in a quarry, but do something with it?'"

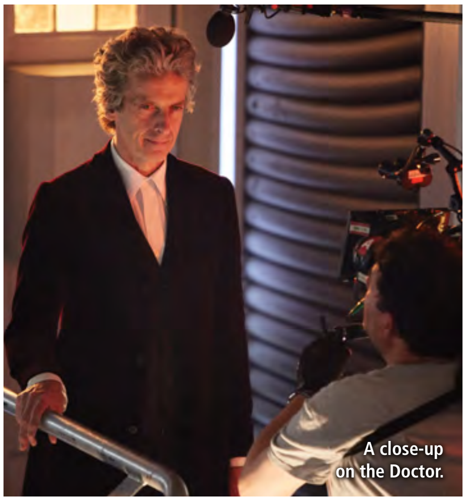
"We did the TARDIS reveal with a camera on a wire," Lawrence explains. "Right from the door, right to the back rafters of the TARDIS. We wired up the lights in a sequence, so we could control them as we pulled back. It's never been done before!"

From the episode's Earthbound beginnings, the TARDIS then takes Bill on a variety of travels throughout time and space in just over 15 minutes of screen time. So what was Lawrence's reaction at having to create trips to Australia, an alien planet 23 million years in the future and a Dalek/Movellan battle?

"That's what is so great about that script," he smiles. "That in the one episode you are going to help Bill discover the TARDIS and then they're gonna start flying around in time and space. It's the perfect episode to come into it. And for *me*, going into it, to start off with that excitement. That's really why I wanted to do *Doctor Who*."

So how did you come to realise the brief visit Down Under?

"We knew that Australia would be a bit of green screen," says Lawrence. In fact Steven Moffat's shooting script concedes this, describing 'some award-winning green screen'. "We shot that in Cardiff Harbour. That was one of those things that didn't


A close-up on the Doctor.

MAKEUP
Heather
Scalp
Water
Stephanie Hyam is kept thoroughly soaked for her role as Heather.

EJECTED FROM THE PILOT…

DWM was intrigued to notice that there were two scenes from Steven Moffat's shooting script for *A Star in Her Eye* (as it was then) which didn't appear in the broadcast episode. We asked Lawrence if they were actually recorded?

SCENE 16 (RIGHT)

"Yes, we shot it and it was *fantastic*!" says Lawrence. "It was absolutely brilliant. I loved it. Bill was in the bar and she's with her friends and we hear the guitar and everyone in the crowd parts and we see the Doctor. And when the girls meet, we spin all the way round them and as we spin round them, on the far side we see the Doctor, as if in a way he had some kind of hand in their fate, in this attraction, in this great saga.

"I can't quite remember why we ended up cutting it. I think it was to do with pace. We were keen to inject quite a fast pace in this episode. We didn't want to linger too long. Steven wanted a montage – there's the fast cutting between the chips, the lecture, all asked for in the script – and the scene ended up tied into that sequence.

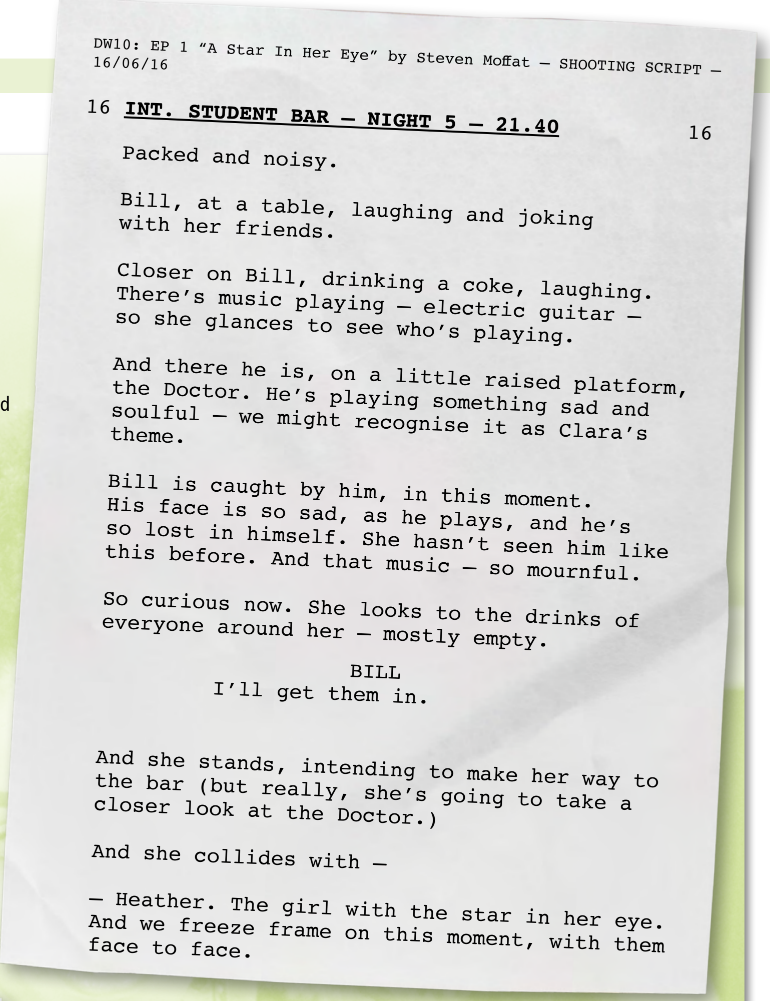
"It was just one of those things," Lawrence continues, "but it was a shame, because it was a lovely sequence. Peter's guitar was amazing. We had all the extras in there and he did this whole routine and everyone was just mesmerised by it. I play the guitar as well, so me and Peter had a little bit of a session, so that was good."

All that remains of this scene in the broadcast episode are a couple of frames where you can, with the help of freeze frame, spot the Doctor's left hand on the neck of his guitar in the background. If you don't believe us, go take a look…

SCENE 21 (BELOW)

Lawrence confirms that this scene – where Bill meets Nardole for the first time – was also shot, but deleted from the final broadcast version.

"Yes, that was very funny, a great little sequence from Matt Lucas. Bill starts quizzing him and she sees the little scar on his neck. It's part of her discovery, her inquiry. But yeah, it's another one of those things…"



DW10: EP 1 "A Star In Her Eye" by Steven Moffat – SHOOTING SCRIPT – 16/06/16

16 **INT. STUDENT BAR – NIGHT 5 – 21.40** 16

Packed and noisy.

Bill, at a table, laughing and joking with her friends.

Closer on Bill, drinking a coke, laughing. There's music playing – electric guitar – so she glances to see who's playing.

And there he is, on a little raised platform, the Doctor. He's playing something sad and soulful – we might recognise it as Clara's theme.

Bill is caught by him, in this moment. His face is so sad, as he plays, and he's so lost in himself. She hasn't seen him like this before. And that music – so mournful.

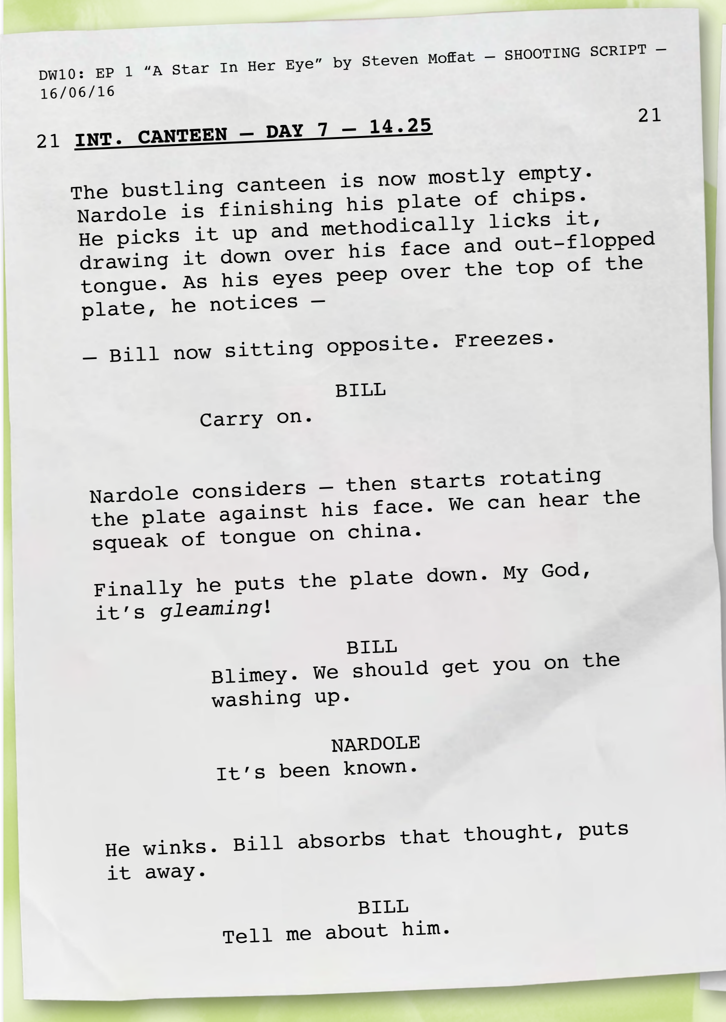
So curious now. She looks to the drinks of everyone around her – mostly empty.

BILL
I'll get them in.

And she stands, intending to make her way to the bar (but really, she's going to take a closer look at the Doctor.)

And she collides with –

– Heather. The girl with the star in her eye. And we freeze frame on this moment, with them face to face.



DW10: EP 1 "A Star In Her Eye" by Steven Moffat – SHOOTING SCRIPT – 16/06/16

21 **INT. CANTEEN – DAY 7 – 14.25** 21

The bustling canteen is now mostly empty. Nardole is finishing his plate of chips. He picks it up and methodically licks it, drawing it down over his face and out-flopped tongue. As his eyes peep over the top of the plate, he notices –

– Bill now sitting opposite. Freezes.

BILL
Carry on.

Nardole considers – then starts rotating the plate against his face. We can hear the squeak of tongue on china.

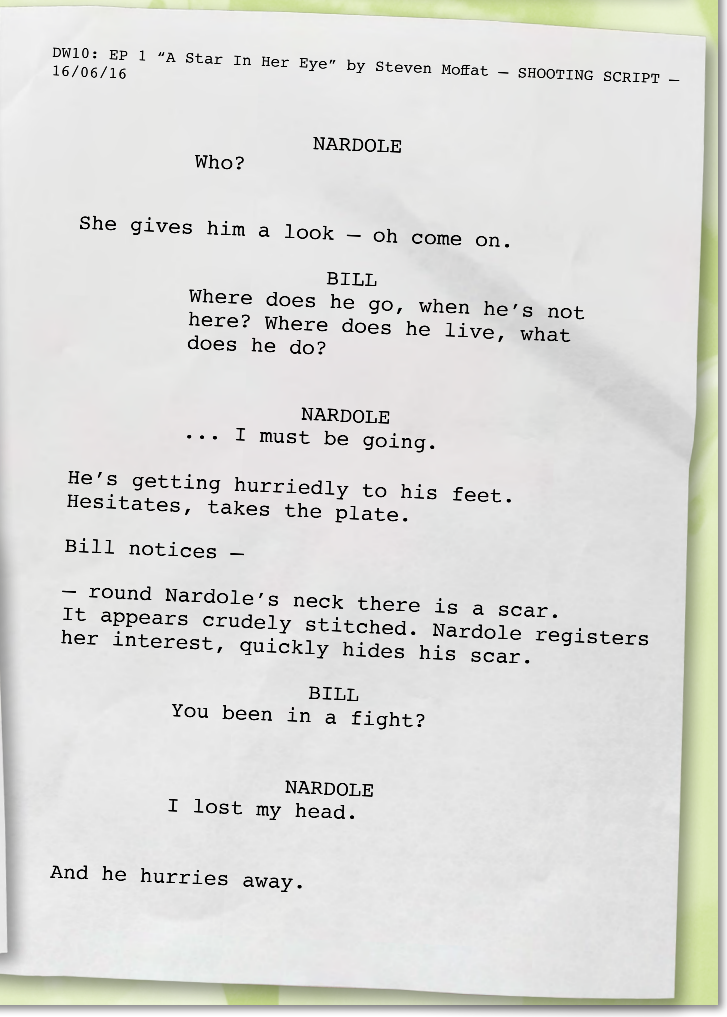
Finally he puts the plate down. My God, it's *gleaming*!

BILL
Blimey. We should get you on the washing up.

NARDOLE
It's been known.

He winks. Bill absorbs that thought, puts it away.

BILL
Tell me about him.



DW10: EP 1 "A Star In Her Eye" by Steven Moffat – SHOOTING SCRIPT – 16/06/16

NARDOLE
Who?

She gives him a look – oh come on.

BILL
Where does he go, when he's not here? Where does he live, what does he do?

NARDOLE
... I must be going.

He's getting hurriedly to his feet. Hesitates, takes the plate.

Bill notices –

– round Nardole's neck there is a scar. It appears crudely stitched. Nardole registers her interest, quickly hides his scar.

BILL
You been in a fight?

NARDOLE
I lost my head.

And he hurries away.

The crew records in Valencia – the setting for an amazing futuristic city.

work quite so well. I was a little bit disappointed with that. I wondered if there was another way we could have done it, to make it look like we had gone to Australia, rather than in post-production doing a cheapie reveal with the Sydney Opera House. But really, you know it has to be a green screen."

The TARDIS next journeys to a planet in the far-flung future.

"I'm on the fence about this one," reveals Lawrence. "I'm aware *Doctor Who* has always filmed in quarries quite a lot, so yes, there's that – but at the same time I remember watching episodes with Tom Baker, where the quarry was a kind of motif in a way, through the ages. So I was thinking, 'Can we do it in a quarry, but *do* something with it?'"

The show's effects team at Milk added some CGI matte work and wavy-frond plants in post-production, but Lawrence remains tough on himself; "I'm not quite sure if we really pulled it off," he muses. "So that's why I wished we had maybe gone to another environment to create something that we've never seen before. But I don't know what that would have been. I mean we don't have deserts here, so unless you're going to fly off somewhere... But it's still fine, I think it still works. I don't know if it's as good as it could have been.

"I think we were there three days," he continues. "It's quite a trek to get down. It takes about 40 minutes just to get everyone in the trucks and drive all the way to the bottom of the quarry. Taking a whole film crew, taking the TARDIS there, doing your set-ups, getting your angles right. But we got there in the end."

The TARDIS next jumps to another destination, this time a skirmish between the Daleks and – to the delight of long-term fans – the disco-flavoured robots the Movellans, last seen in 1979's *Destiny of the Daleks*. Lawrence would be too young to remember the Movellans from their original appearance, wouldn't he?

"I didn't remember them, no, but I'm aware of those episodes, which I watched. Again, in a bit of a nod, the way that we constructed that set, I was quite keen on trying to get that slightly retro feel *Doctor Who*." Indeed it's all gloomily-lit corridors and pieces of arched girder. "It didn't take much to get that kind of nostalgic *Doctor Who* set, really, with all the characters in, with sparks and explosions. In a way it's really good to embrace that rather than try to fight it and completely reinvent things."

The sequence obviously dovetails into *Friend from the Future*, which was a similar but not identical sequence. So how did they go about making that tie-in while not slavishly following it?

"We just thought that having done this little preview teaser it would be quite good for the fans to make it part of something bigger. So we managed to find a way of folding it in, reshooting it and rebuilding it, to construct a shortened version of it and build it into the episode. I just wanted to find a way of tying things up so you realise you are watching something with a bigger picture. It's not the perspective that you thought it was, because you only knew a small element of it."

"When you go abroad, fans fly in from all over Europe."

It's a lovely piece of due care and attention from Steven Moffat and his director, as one suspects fans might have felt cheated had we never learned how that teaser tied-in.

"Yeah, exactly," agrees Lawrence, "so now you can kind of know that really it's Bill's first adventure – or a particular element of it."

With shooting on the season-opener under his belt, Lawrence and his crew set about realising a futuristic colony world build by robots gone wrong for *Smile*.

Much of the episode is about the performances of Peter Capaldi and Pearl Mackie, as the duo settle into their new partnership – but the stunning backdrop virtually acts as guest star. Much of the episode was shot in the City of Arts and Sciences in Valencia, Spain – chiefly the Príncipe Felipe Science Museum – which provided a ready-made futuristic city, set in a small man-made lake.

So how did Lawrence come to choose this location, bearing in mind the logistical headache that an overseas shoot entails?

"Again, it was part of my drive to do everything in camera if I could," says Lawrence. "I thought, I've done Episode 1 now, so how do we visualise it to another level? So I started scouting around really, places in England and Europe... and then landed up with Valencia. I just thought it looked incredible, so me and Peter [Bennett, producer] flew out there and had a look and it was just an instant yes, really. In every way it was perfect. It was almost like it was purpose-built for *Doctor Who*. It was just a matter of time before someone discovered it. I said to Pete, 'We've got to make it happen here, this would just give us so much.' So we did the deal and we flew out there and filmed as much as we could. We were very keen on trying to open it right up, going wide, to see the space. And after the initial shoot we were able to colourise the turquoise skies and the reflective water in post to make it perfect."

The crew was shooting in Valencia in late July, so how did they manage to achieve this in the height of Valencia's tourist season?

"It was tricky," admits Lawrence. "You realise when you go abroad, wherever you go with *Doctor Who*, there are fans flying in from all over Europe. The people that were there, they weren't local Valencian people, they were from all over! Every day, we had 300 to 400 people turning up, once word got out that Peter and Pearl were there.

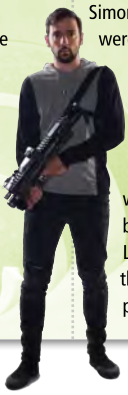
GOUGH'S LITTLE VENTURE

After winning a Trailblazer award for Best Newcomer at the Edinburgh International Film Festival for his début feature *Savage* (2009), a horror movie starring Neve McIntosh, Lawrence went onto much television work, first with *Hollyoaks* (2013), then large primetime projects including *Misfits* (2013), *Atlantis* (2015), *Endeavour* (2016), *The Aliens* (2016) and, most recently, *Snatch* (2017).

It's a half-hour sci-fi comedy *Space Age*, originally aired on Sky Arts in June 2014 as part of its *Playhouse Presents* series, which draws **DWM**'s curiosity however.

"Yeah, Ralf Little wrote it, that's how we first met and we really hit it off. And we're working together on projects now, trying to get a couple of ideas together. It was a lovely little piece, he wrote it with Nick Moran. Sky Arts commissioned it and we shot that in Poland."

"It was a short story about two older guys who fly out to terraform another planet, but on a one-way trip, with no coming back. So they needed someone from an older generation who, rather than sit around in an old people's home, would go off in a spaceship to another planet. Simon Callow and Richard Wilson were the leads and we got Robert Vaughn in as the voiceover of the ship's computer. It's a great little story."



Featuring cryogenically frozen space travellers dealing with an onboard computer that begins to have ideas of its own, Lawrence laughs when the thematic similarities to *Smile* are pointed out.

"That was another challenge," Lawrence continues, "so we used lots of frames and tracking shots with very carefully positioned cameras. We were trying to cordon off as many areas as we could, out of frame. The rest is a paint job – taking out the things we didn't want in post-production. We did a little bit of CGI, blocking out the tourists and the cars."

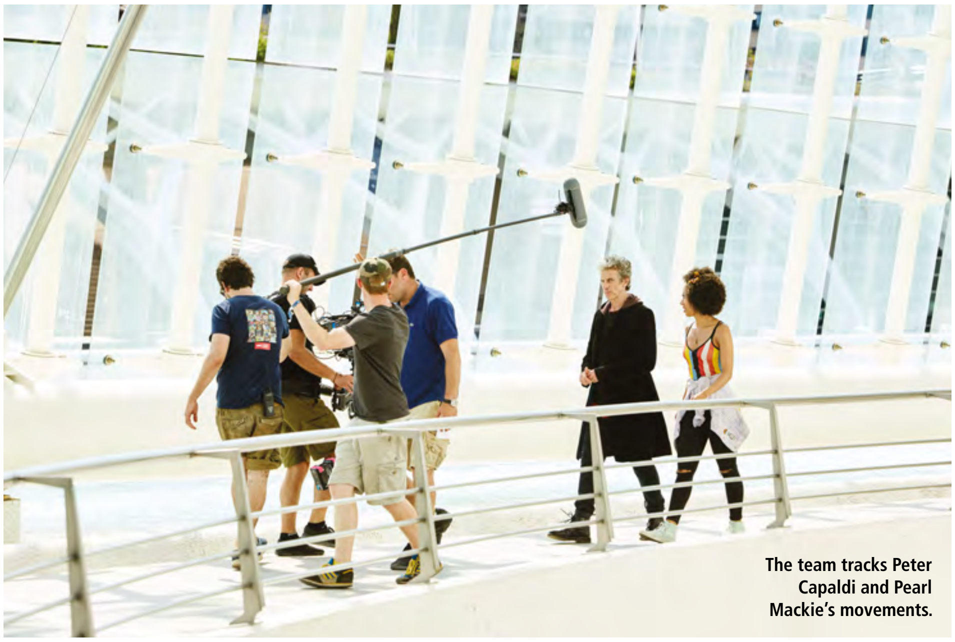
Uunsurprisingly, the futuristic city in Valencia is not, in reality, surrounded by acres of wheatfields. So how did Lawrence make it work, blending the two shoots of the city and a local crop field?

"Well, I storyboarded both episodes, frame for frame. So I did thousands of story frames and knew what each particular shot would require. Because I went out to Valencia and prepped there, I was able to say, 'This particular shot will require this, this and this to be removed.' You can get it signed off before you even go about filming it, because everyone knows what you're trying to achieve. You can't just make it up on the day – obviously there is *some* stuff you find in the moment – but it has to be prepped. Prepping really is the key."

Lawrence reveals the fields were shot a little closer to home: "The wheatfield was just outside Cardiff, heading along the coast. We tried hard not to have to come back later to reshoot anything as the wheat would have got higher and changed colour. We were there for two days, and it was blistering sun, so we all got really burnt – we were completely exposed in those fields with no tree cover. I was really brown after that!"

Though not immediately obvious, anyone who has ever faked a crop circle might have realised one practical problem with this shoot...

"Yes," agrees Lawrence, "one of the hardest things to do was to get the TARDIS into the field without damaging the wheat!"


The team tracks Peter Capaldi and Pearl Mackie's movements.

Obviously the Vardy Emojibots are a chief ingredient of the episode, so how did Lawrence work with the design team to realise his vision?

"It was a key part of the challenge. I was really worried about it," admits Lawrence. "I came up with ideas and reference points – ideas of how it could work. We wanted it to be cute and look harmless, but of course the flipside is that it doesn't have to be running around like a crazed animal with spikes coming out of it. The fact that it is the opposite makes it slightly macabre. So that was the remit. It was a matter of throwing references in, and the designers showing us their designs, discussing it, going back and forward many times. But we got to the point where we realised that it would take six weeks to build, so I got Kiran Shah in and started getting it constructed."

Shah played the first Emojibot and is a veteran Kenyan-born actor, double and stunt performer, standing at four foot two, who has appeared in everything from *Return of the Jedi* to *The Lord of the Rings*. In *Doctor Who* he was previously the mysterious presence in *Listen*. But even with the complex costumes made, Lawrence still had concerns...

"It was a real worry. The only time I knew we had something was when we placed one in the Science Museum in Valencia, where I could see them against the pristine white. The bots are slightly scarred, like R2-D2 in the *Star Wars* movies – a bit scuffed and rough round the edges, with slightly brushed metal, so it's not pristine. Only when I saw that big wide door open in Valencia, opening to reveal the Emojibot, then I thought we actually have something that really feels right, that fits, and that works as an interface between the city environment and the humans."

We see hundreds of robots throughout the episode, but how many were there really?

"We just had two! Layered up using various tricks. It was crazy conditions shooting under glass in Valencia, for all of us. It was a hundred degrees inside those costumes. There are nice little nods to horror effects in there, like the notion of looking up and seeing things staring out the window. Wherever you look, they're there. They might suddenly be at the end of the corridor, walking along. They're just everywhere."

Talking of chilling sequences, the whirlwind death-by-Emojibot scenes are rather frightening. How did you achieve those and how can you be sure that you're not overstepping the mark for a family show?

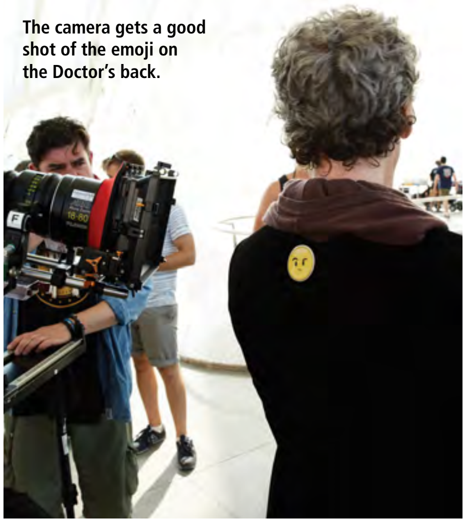
"I just think to myself, we've got a great story, so let's go as far as we can with it," says Lawrence. "It's a mixture of, again, keeping it in camera, using the dust and powder and things. Personally I'd like to have gone a bit further with the gore but you can't really if you're going out at 7:20pm, so you need to find the balance. If you read the BBFC [film certification] guidelines, if you're not showing the blood and gore you can actually achieve quite a lot with the dry bones and get away with it."

With the Emojibots, the city, and Peter and Pearl carrying most of the episode, there's not much room for guest performers, so it's a surprise to see the well-known faces of Mina Anwar (in a cameo as Goodthing) and Ralf Little (as Steadfast) in small roles. How were such big names convinced to come into play what are, for them, very small parts?

"Mina is someone I'd never worked with before but Brian [Minchin, executive producer] knew her and that connection was made and she was keen. Ralf is a friend of mine [see box-out, opposite], he was up for doing anything really, he was happy to work with me again. It's a shame they're not in it more, but it was good to get them in.

"I'm really hoping this episode will be a hit with the fans."

Shooting a death scene!
Doctor Who
A#84
1107
213


The camera gets a good shot of the emoji on the Doctor's back.

THE DWM INTERVIEW

THE CROOKED Smile

Frank Cottrell-Boyce, writer of *Smile*, tells **DWM** why his episode is set on a Utopian world, and explains how Dystopian fiction has morphed into reality...

INTERVIEW BY **MARK WRIGHT**

"Did you like it?" asks Frank Cottrell-Boyce in a softly spoken, relaxed Liverpool accent that suggests he's anything but worried. "I'm so nervous about it."

DWM is catching up with Frank just over a week before the broadcast of *Smile*, the second episode of the 2017 series of *Doctor Who* – and Frank's second script for the series, following on from 2014's *In the Forest of the Night*. Considering a lengthy CV that stretches back 30 years and takes in TV, film, books and critically acclaimed Olympic opening ceremonies, are nerves just a part of the job for a 'first night'?

"Only for *Doctor Who*," admits Frank. "You feel really nervous about *Doctor Who* because you grew up with it and there's a vocal fan base out there, but you've got to just forget about that, come off Twitter and not think about it."

It's the Easter holidays, which means Frank is in the thick of domestic activity during our phone conversation. "Everybody's coming home for Easter, so I'm picking things up, dropping things off," he says apologetically while preparing lunch. As a father of seven, it makes for a lively home life. "I live in a noisy, chaotic house, and I think it maybe makes you value silence more."

In a contrast to Frank's domestic reality (which he clearly thrives on), the first half of *Smile* is punctuated with moments of silence, centring on the Doctor and Bill investigating the empty walkways of the futuristic buildings found on colony world Gliese 581 D.

"The brief was to write Bill's first big adventure in space," explains Frank, "so I wanted it to be a two-hander, and part of that two-hander is just them sharing quiet together and letting her work out who the Doctor is, for us, again."

It's a remarkably traditional opening...

"Yeah, it feels like a 1960s episode of *Doctor Who*, and there was a lot more of that in the script. There was a lot more walking around and I wanted that 60s thing. If you think about William Hartnell's Doctor, the current Doctor is now a teacher, and back then they had that sage old man who knew stuff; the Gandalf figure, that wise old chap.

"This is an episode to explore, for Bill to explore, what the Doctor is. Who he is, and what he is. He's not just a teacher. And Bill's got a moment where she realises this is a police box. Her question is, 'Why can't we just walk away from this?' That's because he's the Doctor. What's been fun about writing Bill, and I'm sure everybody else will say the same thing, is that it's making you look right back at the core of *Doctor Who* to see what it is, because you've got a new, very, very inquisitive companion who wants to know the answers. You get to ask all those questions again – and answer them – in a fresh way. You go back to the core. She asks those questions that you might think about, then realise that nobody has asked them before. 'Where's the toilet?' – that's a great moment! And Pearl Mackie is fantastic. I remember watching her first try-out tapes, and thinking, 'Wow, this is a new way of writing the companion.' She's not just an actress, she's a new way of writing the show because she gives you a whole range of questions that you normally wouldn't ask. When she realises it's dangerous on this planet, and asks 'Can't you ring the helpline?'; it's a new, special relationship."

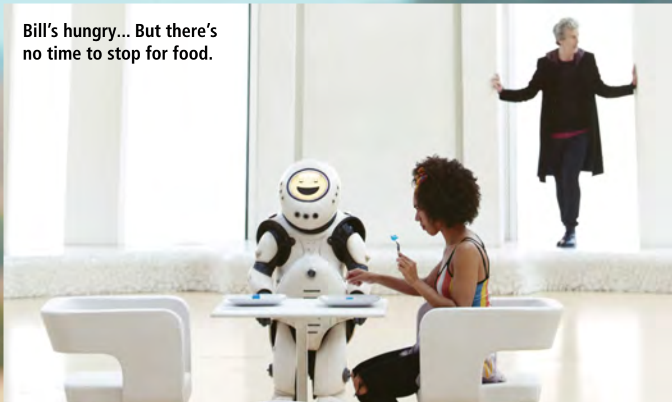
Frank Cottrell-Boyce remembers to keep smiling.

Smile started from a foundation of bringing a new companion to an alien world aboard the TARDIS and having a poke around until sinister things start happening. It's a traditional approach to writing *Doctor Who*, but also something that goes deeper into the structure of classic storytelling, the 'into the woods' feeling that was also present in *In the Forest of the Night*.

"Yeah, they're heading towards that empty space in the middle of it all, walking towards the creature on the map. That's something I love to bring out in my stories, the hero's journey to the heart of the labyrinth. *Doctor Who* is about the nearest you get to being around a camp fire these days. It's something that's multi-generational, and it has that feeling of the same tale told over and over. *Doctor Who* plugs into something very ancient. It's a ritual, it has that same theme music, it's got mythology that grows and grows, it has phrases that are repeated just like in Homer. We watch together with lots of generations. It's become a national myth, it brings together so much of our national identity: the eccentric genius, the police box icon. It pulls more and more of that together as it goes on."

Among the many questions posed by young Miss Potts during *Smile* is: "What's Utopia?" Two words that pin down one of the themes running throughout the episode; Gliese 581 D represents a new Utopia for the human race, but who exactly does it belong to? It's a typically big idea that the episode's writer likes to wrestle with.

> **"We've imagined what bad is for a long time, so should we start imagining what good is?"**


Bill's hungry... But there's no time to stop for food.

"That's the thing about *Doctor Who*, it lets you work out your obsessions," says Frank. "It's a great laboratory for that, a hothouse to explore different themes. You're inserting yourself into a national conversation, and it's kind of magic to say, 'I think we should be talking about Utopia. Oh! I know, I'll write a *Doctor Who* about it,' and then we will be talking more about Utopia."

So why should we be talking more about Utopia?

"I'm not just bored with Dystopia, I think there's a question that Dystopian fiction may have normalised some of our modern politicians. Now, we're living in Dystopia and are we living in Dystopia because we imagined it too much? Has it become too close to home? When people in power do shocking things, perhaps we're not as shocked as we should be because we're familiar with it from *The Hunger Games* or *Divergent* or whatever. I love, absolutely love *The Hunger Games*. Dystopia is supposed to be satirical, but has it made us normalise bad things in government? So should we therefore be trying to think..." Frank cuts himself off, laughing in mock embarrassment as he lets the idea run away for a bit into what he called 'Frankland' in last issue's episode preview. "Anyway," he continues, "we've imagined what bad is for a long time, so should we start imagining what good is?"

Imagining what good might look like is something that *Doctor Who* has a solid track record in, along with the monsters that try to destroy those inherently good things, whether they be murderous Emojibots and Vardies – or even human beings.

"Yeah, as soon as the humans wake up, they start firing guns!"

Is that a problem with Utopian ideals – there will always be somebody like Ralf Little's Steadfast stirring up passions to take back paradise from the robots that built it in the first place?

"Utopia is somebody else's idea," Frank considers. "Somebody else has designed it and you just have to live within it. So, it's their Utopia, but it might not be your Utopia. Utopia has to defend itself, it's my Utopia, so you can't have it! They're all things and thoughts that are worth exploring. As soon as the humans wake up, they're going for the gun locker, they're defending a Utopia.

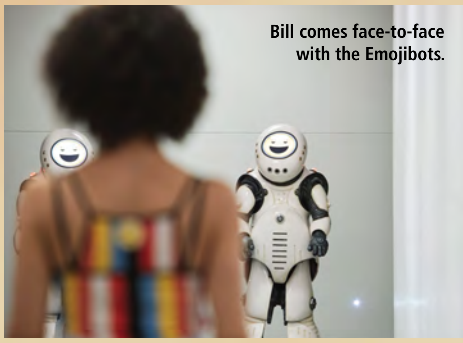
"But it stopped being the humans' Utopia while they were sleeping. Because there's the other thing in there – who does it really belong to? Does it belong to the people who built it, which are the robots? That's the other thing I'm interested in, rights for robots and AI. If you can make a robot that feels, then doesn't that robot have rights? A new robotic life form has come about through a glitch that couldn't have been envisioned, so they've all got to learn to share it. It's not their Utopia at all any more, it's only Utopia if you can learn to accommodate the people who didn't design it."

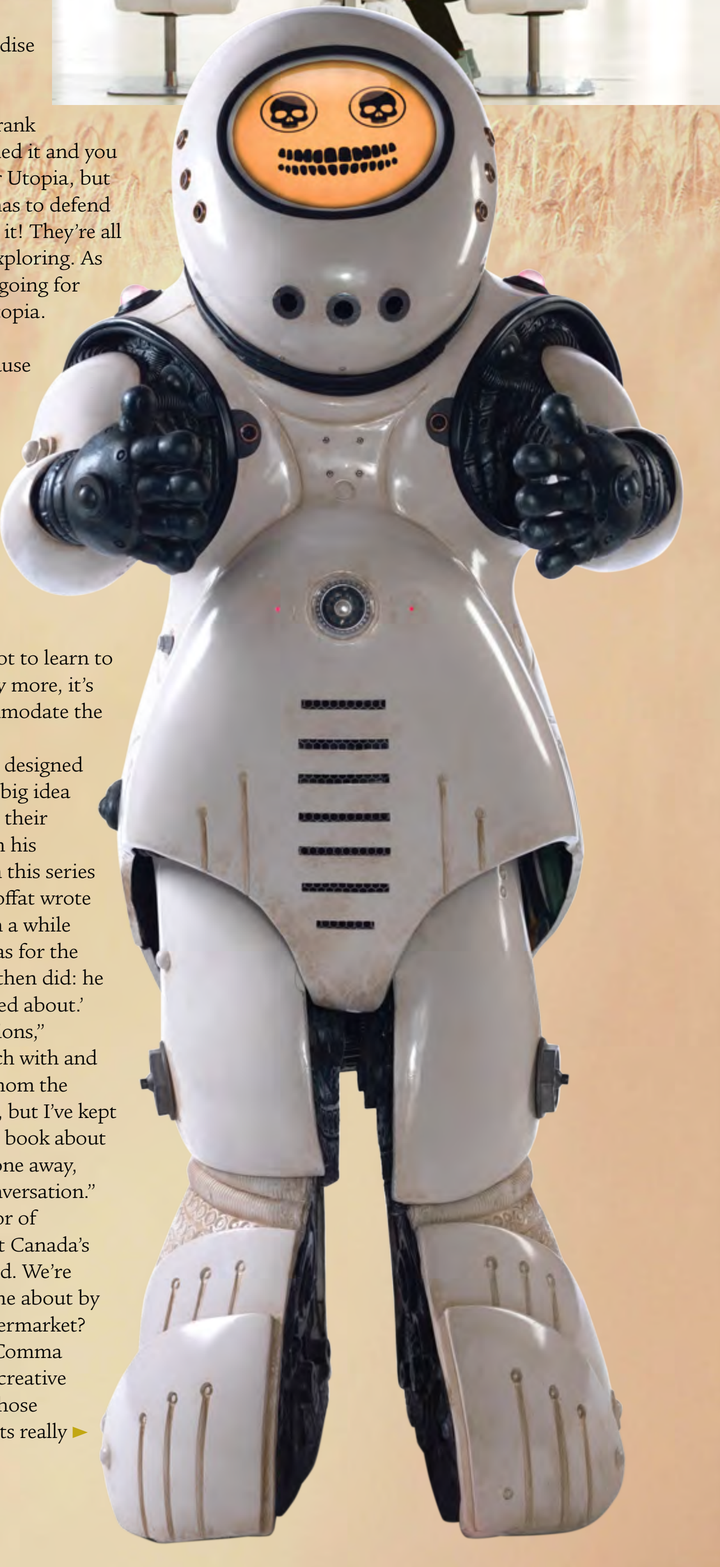
Yes, let's talk about the people who designed the Utopia of Gliese 581 D, the other big idea in *Smile*. The robots – the Vardies and their interface, the Emojibots. Last issue, in his rounding up of the stories featured in this series of *Doctor Who*, showrunner Steven Moffat wrote of Frank: 'Brian Minchin phoned him a while back and asked if he had any new ideas for the show, and I rather adore what Frank then did: he asked scientists what they were worried about.'

"I was already into those conversations," confirms Frank. "I was already in touch with and working with Andrew Vardy – after whom the Vardies are named – on another thing, but I've kept on with my interest, and I'm writing a book about robots at the moment. So it's never gone away, *Doctor Who* is part of that ongoing conversation."

Andrew Vardy is Associate Professor of Computer Science and Engineering at Canada's Memorial University of Newfoundland. We're assuming that relationship didn't come about by chance encounter down the local supermarket?

"A company in Manchester called Comma Press likes to hook up scientists with creative writers, and that's their thing, so all those relationships that I've got with scientists really ►


Bill comes face-to-face with the Emojibots.



all come from that. That's how I met Andrew. You get hooked up and just talk, and you're supposed to write a short story off the back of it, but the conversations just go on and on and on. I speak to Andrew all the time."

The use of robots in *Smile* goes much deeper than merely a parable on giving robots too much control to the point where they'll ultimately destroy humanity – although warnings are there in the episode...

"We are in an age of increasing robot tech, increasing automation, robots are getting cleverer and cleverer and cleverer, but they are controlled by fewer and fewer people. We were told that Utopia would be that robots would do all the work, and that we'd be sitting round writing poetry having a great life. That's not what is happening. It used to be that robots would do all the drudgery, but actually robots are taking over middle class jobs, and people are being left with the jobs that are too menial for robots to do. When people are cheaper than robots, that's just wrong. Automation is going to produce a huge amount of time, but only a very few people are going to have access to that time."

That's rather a chilling thought. Is there good stuff in there about robots?

"It's that thing of micro robots like the Vardies being such a huge thing, and the idea that they could have a group intelligence. We couldn't really do justice to that in the episode, but that's such an interesting thought. The guy who is running the robots exhibition at the Science Museum in London [Ben Russell] at the moment told me robots bring into question what is truly human. Because if a robot can think and if a robot can feel and a robot can make decisions, what is a human being? A distinguishing characteristic of human beings is that they anthropomorphise other things, and that seemed a really interesting thought to play with too. As humans, only because you see the Vardies as a flock of starlings can you communicate with them. If you see them as they really are, you just can't make any sense of them. But we do that with our computers all the time. When you sit down at your computer, you know it doesn't have desktop, but you have to project the metaphors onto it. You say it has files and a desktop and folders, and these things that are not really there, but you are making them be there through your imagination."

It's a thought that could extend to *Doctor Who's* most famous robot creation?

On Gliese 581 D, not smiling has severe consequences...

"K9, exactly! You can use that robot more effectively because you can imagine it as a dog. If you knew exactly what was going in there, you wouldn't be able to use it, but what you need is a metaphor, so it's like a dog."

For an episode that feels so simple on the surface, *Smile* tackles some pretty weighty themes and ideas for a Saturday evening adventure series.

"I think *Doctor Who* can absorb all that, can't it? Hard science and fairytales. You've watched episodes that are great romances, episodes that are great allegories, episodes that are politically satirical. Because the Doctor is such a massive character, he can suck all that in. He's a story vortex, he really is. Because you go to *Doctor Who* with what you think is your best idea, and it will use your best idea, your second best idea, your third best idea and your fourth best idea, before the titles have even come up! You go in thinking this would be a great movie, and they ask if you'd like to do a *Doctor Who*, and that idea is used up by the time the titles come up. It's like three minutes!"

From his infectious enthusiasm, we get the impression that Frank really likes *Doctor Who*.

"I was writing *Doctor Who* stories in my notebook when I was at school, the way you do. I had a little scrapbook, during the Jon Pertwee era, where I used to cut... I don't know why I did this, but I used to cut the synopses out of the *Radio Times*. I suppose now, you'd just look them up on the internet. I used to cut them out and glue them into this notebook, so I'd have a dictionary of *Doctor Who*. I'd have been around ten I think. That's a big change that I lived through; when it had been on telly, *Doctor Who* was gone, unless it magically came back one Saturday morning during the holidays, so I was trying to compile these pictures and synopses and doing these little drawings so it wouldn't just vanish. Terry Nation [creator of the Daleks] was the first name of a writer that I was aware of as being a writer, not just a name on the front of a book. I'd seen his name in the *Radio Times*, there was a photo of him with a Dalek and that was very cool."

So *Doctor Who* was a big influence while growing up in the 60s and 70s?

"Yeah, *Doctor Who* and *Star Trek*. That was all there was to watch really. I had loads of Michael Moorcock books, I used to binge read Moorcock's Elric books, Frank Herbert's *Dune*. I'm so over familiar with those books. These things I guess pushed me towards wanting to be a writer. Those *Doctor Who* stories I wrote are the first pieces of non-school writing I remember doing, adding bits among the synopses."

There were no other career aspirations beyond the written word?

"I've never had a job, I've only ever been a writer! There was a day in Year 6 when my teacher read out a piece of work I'd done to the class. I thought this was the perfect combination of getting loads

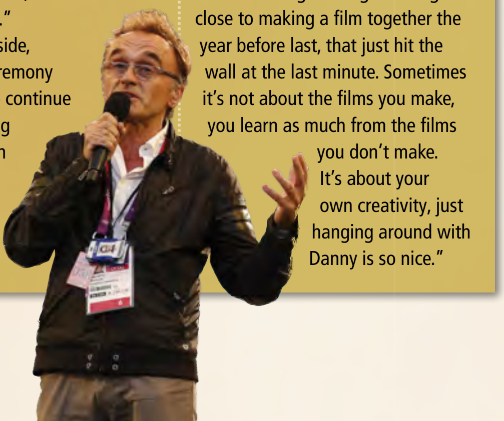
OLYMPIC OPENINGS

In 2012, Frank Cottrell-Boyce was involved in writing the script for the Opening Ceremony of the London Olympics, one of the most memorable and acclaimed cultural events of the early twenty-first century in the UK. Oddly, however, it's something Frank is reticent to talk about.

"It's that weird thing," he says, "it's sort of become the bookend hasn't it? You've got the EU Referendum at one end, and the Olympics at the other, and that's how it's come to be seen. Here's one Utopian vision of Britain, and then here's another, which is a different Utopia."

Misgivings aside, the Opening Ceremony was a chance to continue a fruitful working relationship with the ceremony's director Danny Boyle (right), who helmed the film adaptation of Frank's first book *Millions*.

"Yeah, he's amazing is Danny. We're always talking about stuff. With films, things fall apart, and then come back together again. We got close to making a film together the year before last, that just hit the wall at the last minute. Sometimes it's not about the films you make, you learn as much from the films you don't make. It's about your own creativity, just hanging around with Danny is so nice."



DANNY BOYLE IMAGE © MATT DUNHAM/AP/REX/SHUTTERSTOCK

Steadfast arms himself.

SMILING ON SET

"Oh yeah, of course. That's the whole point!" laughs Frank when asked if he takes the opportunity to go on the *Doctor Who* set when his episodes are being made. Although the writer didn't get out on location to Valencia where the futuristic exteriors of Gliese were shot for *Smile*, he was happy to enjoy a more industrial experience.

"When they find a grungy spaceship inside this beautiful building – I love the idea of buildings inside buildings. We filmed in a back-up power station in Newport. Theoretically it should only ever be working if England is in the World Cup finals or something, so it's a safe place to work, and it looks epic. It's a place you'll never see, so it's unfamiliar, and of course we got there and it was working! No idea why. But it was working, there must have been a need for extra capacity, so the noise was just deafening and everything that was shot there had to redubbed afterwards. But it was incredibly atmospheric. It really was like being in a spaceship."

of attention, but no-one's actually looking at you. If she'd made me read it out, then I might have wanted to be a comedian…

"I went to Oxford and stayed on to do a doctorate for completely personal reasons. I got married when I was a student, and married students' university accommodation was so good, I just stayed on. It was heavenly! I was writing *Brookside* [Channel 4 soap opera 1982-93] when I was still a student. Well, I called myself a student, but I was a post graduate. Anybody could have got on *Brookside* if they had a Liverpool address! They just wanted to avoid paying overnight accommodation."

"I was writing *Doctor Who* stories in my notebook when I was at school…"

This was in the late 1980s, with the 1990s seeing Frank working on film screenplays – his first collaboration with director Michael Winterbottom was 1990's *Forget About Me*. By 1991, Frank was writing episodes of another national institution.

"I loved working on *Coronation Street* – there's that sense of national ownership. Your aunties and uncles watched it, your cousins were proud of you – they were interested in it. The show was made in the same building that the meetings were happening in, and that's a lovely thing. You get a little bit of that in Cardiff on *Doctor Who*. The carpenters were there, the electricians were there and the people who really made it work are there as well as all the execs. I was there at the same time as Russell T Davies."

Among his television and film work, not to mention the critically acclaimed Opening Ceremony for the 2012 London Olympics [see box-out, below], Frank admits to loving doing one thing over anything else. "I prefer writing children's books."

His first book, *Millions*, was published back in 2004, just ahead of its film adaptation, and went on to win the 2004 Carnegie Medal, awarded by the country's librarians.

"It's a strange thing to say because I find it really hard work and I don't think I naturally have the knack for it. It's blood sweat and tears, but having written a children's book, it's such a great feeling, I love the longevity of children's books, I love the impact that a book can have when you read it that age."

If there's a theme that runs through Frank's work, is that much of it involves cultural icons – from *Doctor Who* and *Coronation Street*, to continuation's of Ian Fleming's *Chitty-Chitty Bang Bang* in a series of books, even the depiction of the Manchester music scene in the film *24 Hour Party People*. His next film project to see release is *Goodbye Christopher Robin*, depicting the life of Winnie-the-Pooh creator AA Milne.

"Yeah, maybe," concedes Frank. "I do love playing with that national toy box. It brings with it a nerve-racking element, because you can really come unstuck, obviously…"

"Oh yeah, they hated it!" says Frank good naturedly as conversation comes back round to *Doctor Who*, specifically his first commission for the series, *In the Forest of the Night*. "I kind of missed the whole reaction to it as I was in Toronto for another film I'd written, *The Railway Man*, that was at the Toronto Film Festival, so I completely missed the broadcast date and the fan reaction. I think it had started to settle down by the time I'd got back. It's the Marmite episode, isn't it? You either hate it or you loved it."

Frank remains philosophical about the reaction to *In the Forest of the Night*. Despite coming bottom of the 2014 **DWM** *Season Survey*, the episode was very well received by the general audience with a strong appreciation figure of 83. Is he bothered by the reaction from some fans, three years on?

"A little bit yeah, because you want everybody to love everything that you do. Of course you do. But you've got to move on from that and say well, Marmite is a great product!

"I'll get nervous next Saturday when *Smile* goes out, and I'll unplug the internet," Frank laughs, bringing us back to the present. "Yeah, we'll be watching. We'll get all the family together. It'll be brilliant. I watched *Doctor Who* with my family when I was a kid, and that's why *Doctor Who* works so brilliantly with traditional storytelling, because it's about how traditional stories are told today."

It's that sense of just wanting to tell a thumping good story with big ideas that brings together generations that is the essence of Frank's approach to all his work, and *Doctor Who* specifically.

"That's what I remember loving about *Doctor Who*. I remember it being, not in a pedagogical way, but: look here's the world of science, here's the world of history, and they belong to you. And I still feel that very strongly. I like playing with national icons, I also felt they belonged to me. If there's one great message to take from this and *Doctor Who* it's this: here, all this stuff is yours. Go and do stuff with it, go and play in the national toy box!"

Recording Frank's previous *Doctor Who* story, 2014's *In the Forest of the Night*.

ALL THE FUN OF THE

Sarah Dollard, the writer behind the recent episode *Thin Ice*, tells **DWM** why she would love to go to the frost fair...

INTERVIEW BY **PETER GRIFFITHS**

It's March 2017, and **Doctor Who Magazine** is meeting with Sarah Dollard to discuss a murder.

It's been almost 18 months since Clara Oswald bravely faced her own mortality on a gloomy London Trap Street. Millions of viewers gasped as the spectral Raven passed through her and she crumpled to the ground in slow motion, a victim of the Quantum Shade and her own overconfidence. Even as the numb Doctor regarded her lifeless body, the internet was already convulsing in shock. Clara was stone cold dead! And lovely Sarah, writer of *Face the Raven*, was the author of her misfortune...

"Yes I was!" she chuckles gleefully. "Seriously though, it was amazing being at the Gallifrey One convention in Los Angeles last year, a few months after the episode went out, and having people talk to me face to face about the story and Clara's fate. One woman started crying when she talked about what Clara meant to her, and then I started crying! I'd cried every time I wrote or edited Clara's death scene, so all of those emotions were still there."

It must have been nice for Sarah to realise, via feedback on Twitter, that the episode had gone down well? In some quarters, they were raven about it!

"The fans were nice to me," she nods with relief. "Of course, you read five or ten nice things about your work, but then one person hates it and you go away and think about that person who hated it for the next year. Obviously that's what I did! But no, the fact that people who love the show responded to my episode meant so much to me."

That was then, this is now. Sarah has taken time out of her busy current schedule to sit down with **DWM** at the Picturehouse Central cinema on Shaftesbury Avenue. As it turns out, it's a good and not-so-good choice of venue – good because Sarah enthuses over how it's one of her favourite places to hang in London, but not so good because the members' bar doesn't open until midday, and we've pitched up for morning tea. Oh well. The bustling downstairs café will have to do.

Sarah Dollard with showrunner Steven Moffat in 2016.

The main topic of conversation is *Thin Ice* – the third episode of the current season, and Sarah's second script for *Doctor Who*. Fans around the world have now experienced all the fun of the frost fair on screen, but Sarah and I meet about six weeks prior to transmission. As talk turns to monsters in the Thames and details of a new companion, we keep our voices low and cast the odd suspicious look at nearby patrons. Potential spoiler fiends, every one of them.

The longer-than-usual production break between Peter Capaldi's second and third series meant that Sarah could be commissioned for a storyline after *Face the Raven* went out, yet still provide a finished script for one of the early slots this season.

"It's hard to say how long it took, because I wasn't working on *Doctor Who* full time," she says. "You don't just clock in in March and clock out in August, for example. I was working on a bunch of different stuff at the same time. I had three scripts in production – I worked on [ITV period drama] *The Halcyon* and an episode of *The White Princess*, a Starz mini-series that's just started airing. It was certainly a much quicker process than *Face the Raven*. *Much* quicker. Part of that was down to being positioned at the start of the season – *Thin Ice* was filmed in the second block this time, whereas there was a long run-up to the end of last season.

"I was a new writer then, they didn't know me," continues Sarah. "Dealing with something as huge as a companion death warranted closer attention. *Raven* was also incredibly arc-heavy, so it had to change any time things changed in episodes before it – or after it, because Steven hadn't conceived everything in Episodes 11 and 12 at that point. I'd say this time round seemed almost, well, cavalier in comparison! *Thin Ice* is more of a fun episode and has a kind of B-movie, creature feature aspect to it, so by its nature it doesn't have to be quite so considered."

One of the first things Sarah herself considered was the *kind* of story she wanted to tell this time. Something different, yes, but in what way? "Different not in the stark terms of, say, 'this one will be set in space because my other one was on Earth' – it was more of a tonal thing for me. *Face the Raven* had been quite a dark and emotional episode by virtue of what it was. This time the key word was fun. That was very much the brief from Steven and the gang as well."

That shines through in the humour and thrills of the finished episode. But *Doctor Who*'s idea of fun is generally intertwined with mysterious deaths on the icy Thames in 1814, that sort of thing. What was the germ of the story? What got Sarah's brain ticking over?

"Well, there was going to be a new companion," she says. "The show always does a kind of restart with new companions, and I was asked to think about the story for her as a series of firsts. This was before we even knew it was Bill, before she had a name. I wanted to find things for her to do, and that she would be tested by, that would let the audience get to know her more. So I started thinking about an historical episode and what that might look like. It had to be a story that would be exciting for Bill, but also one that showed what she was made of, what she's like when faced with peril.

"The frost fair was there from the start, because who wouldn't want to go the frost fair?" continues Sarah. "I know I'd like to go to the frost fair! In day-to-day life at that time, the classes never really mixed, but the fair brought everybody out and brought them together. Early on, I had the image of someone being pulled down into the ice, so there was a lot of exploring what might do that. And there were other elements, too – you know when you watch something on TV and it's supposed to be really cold, but they don't have the frosty breath coming out of their mouth? I played with that, went down that road in the story for a little while."

Fair

The Doctor and Bill dress up for the frost fair.

> **"A *Doctor Who* script ultimately becomes about your characters – but initially the story has to be about a flashy concept."**

So we had a general 'where' with the frost fair and a 'what' with people being dragged to their doom. But then, aha! A light-bulb moment between Sarah and head writer Steven Moffat provided the 'why'.

"Steven posed a question: why is the Thames shaped like it is?" explains Sarah. "When you have that *EastEnders* opening shot looking down on the river, why does it look like a snake? So an idea that started out as more visceral or 'realistic' horror ended up becoming a creature feature of sorts. I got excited about that.

"Steven is very good at character, yet he's also good at bouncing from high concept to high concept. I wish my brain could do both things so effectively, but I lean towards being more of a character plotter. *Doctor Who* is a different beast from a show like *The Halcyon*. A *Doctor Who* script ultimately becomes about your characters and their needs and their flaws, but initially the story has to be about concept. It has to be flashy. So when Steven says to me, 'The monster is the shape of the Thames,' I'm like, 'That's fun! I can make that work'. I get the benefit of Steven's big ideas." ►

STRANGE AND MYSTERIOUS CREATURES

It's a rare film or TV script that makes it to screen with no cuts, but Sarah was sad to lose one exchange in particular regarding the nature of the beast in the Thames.

The scene came after the Doctor and Bill have investigated the riverbed in their diving gear. The Doctor declares: "Plenty of Earth creatures look alien the first time you see them. The platypus, for instance, The Yeti-crab. The star-nosed mole." "The pangolin!" chimes in Bill. "I love pangolins." To which the Doctor replies: "Actually, the pangolins ARE alien. Point is, this planet's surface is 70% water, and humans have explored a tenth of it at most. You lot have no idea what's down there in the dark."

"A lot was cut in the edit – a lot," says Sarah ruefully. "My favourite bit was the pangolins. That's kind of where the idea for the episode came from – creatures on Earth that are so strange that they must be alien. I'm obsessed with deep sea creatures and how completely messed up they are! I can't even look at them. The discussion over whether this could be a terrestrial creature or an alien was one of the most interesting parts of the episode for me, in addition to the human and social stuff. And it all got cut!"

The pangolin.

◂ The last time **DWM** spoke to Sarah, back in issue 494, she mentioned that she was nervous in her initial meetings with the *Doctor Who* team for *Face the Raven*. Being more of an experienced hand this time around, was she just as nervous? More nervous? An imposing tower of confidence, perhaps?

"Haha! A little bit less nervous, I think," she says. "There weren't so many unknowns. You know the people, you know how things work. I was also more comfortable because the fans had been nice to me on *Face the Raven*. Of course, all that could change at any moment, so you continue to be nervous! Every blank page is nerve-racking, but there were some 'knowns' this time."

Children have always loved *Doctor Who*, we know that. But especially since Steven Moffat took over as showrunner in 2009, the programme has showed some love in return, often putting kids front and centre in the action. Think of young Kazran Sardick, Captain Avery's son Toby and brother-and-sister duos Angie and Artie, Lily and Cyril, and Francesca and Digby, among many others. And that's not to mention young Amelia Pond. Why did Sarah choose to have a gang of mudlark urchins in Kitty, Spider and co play a key role in her narrative?

"A key note from Steven Moffat was that Bill needed to discover a new thing about the Doctor in every episode."

"I wanted characters who knew the area well, and street kids would have to know everything to survive," the writer tells **DWM**. "And it was partly because they are invisible people. If a homeless child goes missing, it can be anonymous or overlooked. One of the things I love best about *Doctor Who* is when the companion makes friends with locals and otherwise invisible people, even if it's just moments of empathy and connection. All along it was important to me to find characters in 1814 who Bill would connect with."

It's no surprise that the Doctor's new companion does that effortlessly. No really, she fits the Bill. But the Doctor is another case entirely. Putting aside his awkward attempts at getting down with the kids (Hang tight! Laters! Awesome!), he comes up with an inappropriately grim bedtime story to keep them enthralled.

"That actually wasn't in the script!" laughs Sarah. "When Bill and Kitty are talking, it just says in the script that the Doctor is telling the other kids a story by the fire. I'd imagined that we wouldn't hear any of that, that they'd just be sitting rapt in the background. I remember being in the tone meeting, and Nikki Wilson, the producer, had written on her scripts, 'Dialogue??' I was like okay, they're going to ask me at some point to write the story the Doctor tells. But what they ended up doing was finding a really old German fable, and had the Doctor read that to the children.

"The scene opens on a little bit of that, and it's terrifying!" continues Sarah. "I was like, 'What *is* this?' and so I Googled the lines and worked out it was this old German story about a kid getting his thumbs chopped off. It kind of makes sense that the Twelfth Doctor has five minutes to entertain these children, and tells something gruesome and wrong!"

We've seen Bill in action over three episodes now, and she's roared out of the gate, kooky, sparky and eyes wide with wonder at the sights she's seeing by the Doctor's side. But when Sarah first got to work writing, the only real note she had to work from was that Bill would be a different character from Clara. As she fleshed out her episode with Steven, more details about Bill came rapidly – but given that Sarah is heavily focused on character in her writing, what kind of impact did Bill's development have on the story?

"Bill is the kind of person who'd get a lot from going backpacking around the world for nine months," says Sarah. "Clara was pretty difficult to shock right from the start; she was a bit world-weary even when we first met her. But with a person like Bill, there is something in their world that they need to escape. Their life or outlook could be improved by having their world opened up. Donna [that's Donna Noble, Chiswick temp, Pringles aficionado and companion to the Tenth Doctor] was another good example of that. So yeah, it was clear Bill would be a companion who'd be more childlike than Clara. Not childlike as in immature, but as in excited by new things and adventure. In fact, someone ideal for kids who might come to *Doctor Who* for the first time in this series and be experiencing it all new.

"A key note from Steven was that Bill needed to discover a new thing about the Doctor in every episode," continues Sarah. "At one point, she was going to learn in my episode just how old he is – the scale of him being around for so long. There was originally a line where she got an inkling of that. She said, 'Wait, you can go anywhere in time and space and you're coming back to the frost fair? Why would you do that?'"

Finding out a little further down the track that Bill was a woman of colour got Sarah thinking about that in the context of the story she was developing.

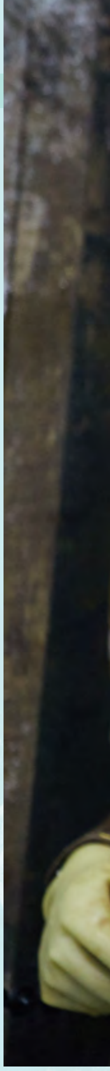
"Originally, after the disaster Bill experiences in Episode 2 – where she goes to the future and it's terrible, and there's genocide – the pitch in *Thin Ice* was the Doctor saying, 'Right, we'll make up for that with one more adventure. Where would you like to go?' Because the new companion had become a student of history while studying with him, she'd seen the woodblock prints of the last great frost fair, and chose to go there.

"But I started pondering, 'What person of colour would want to go to the past?' There's a great quote from Louis CK [American writer, comedian and genius] about there not being stories of black people and time travel. Why would you want to do something where there's diminishing returns the further back you go?" (The quote from Louis CK runs: "Here's how great it is to be white – I can get in a time machine and go to any time, and it would be... awesome when I get there! That is exclusively a white privilege... A black guy in a time machine's like, 'Hey, anything before 1980, no thank you. I don't want to go.'")

Accordingly, Sarah considered the story through Bill's eyes, and discussed it with Steven Moffat and the team in Cardiff. "I sort of said that it changed things for me. Did I still want to set it in 1814? But we talked through ways to make it a part of the text. You didn't want to make the episode about it, but at the same time I didn't want to negate or erase Bill's experience."

One of the elements that changed was that, instead of it being Bill's choice to visit the frost fair, it became the TARDIS' decision. "And a knock-on effect of that change was that we got the lovely moment at the end of Episode 2 with the elephant. It was my idea, but Frank [Cottrell-Boyce, writer of the second episode, *Smile*] stole my elephant!" Sarah laughs and shakes her fist in mock anger.

The Doctor discovers something fishy...



The Doctor and Bill watch on as they free the creature under the Thames.

"Bill also brings up the fact that slavery is still a thing – and can I just say that Peter plays that moment wonderfully," continues Sarah. "You could have had paragraphs-long discussions between him and Bill about slavery, and what it means for her to go out into that world, but Peter does it all in one look. It's extraordinary. There are those wonderful moments where you see the centuries in the Doctor's face, everything he's witnessed about the worst human beings can do to each other, and it's one of those. Peter did a lot of work for us in that moment."

Towards the end of the episode, Bill is the target of Lord Sutcliffe's vile yet almost offhand racism – prompting the Doctor to launch himself at the villain with a killer punch. Sarah is keen to point out that the scene was scripted long before white supremacist Richard Spencer was punched on live television by a bystander on the day of Donald Trump's inauguration. As some corners of the internet were celebrating in meme form, all Sarah could think was: 'Now everyone's going to think that I'm making a deliberate reference to *that!*'

"To get the Doctor to a place where he could punch someone, you need to go to a bleak place as well," the writer tells us. "I have to say, I'm uncomfortable with the Doctor being violent, so having him break in a moment like that framed the violence in a way that I could understand. He's met this guy before. He might have had a different face from Sutcliffe or been in a different time, but the Doctor has seen that kind of abuse over and over."

When leading lady Pearl Mackie happened to mention in a pre-transmission interview with BBC News that Bill is gay, the newspaper headlines that followed predictably focused on that. Pearl had said, "It shouldn't be a big deal in the twenty-first-century. It's about time, isn't it?" And showrunner Steven has since expressed his frustration at the sheer amount of coverage. "It's important that we don't make a big fuss about this," he stressed at the screening of Bill's first episode, *The Pilot*.

Cheeky street urchin Spider runs off with the Doctor's sonic.

"I learned about Bill being gay when I read the finished version of Episode 1," says Sarah. "One of the things I liked best about it – and I wrote a gushing email to Steven after I'd read the episode – is that Bill's sexuality is not an 'add on'. It's an organic part of Bill and her life that you find out just as naturally as where she works. And as in life, it's not the most interesting thing about her."

For Sarah, does it feel different from Clara's throwaway references to being attracted to women? Clara definitely had a thing for and/or with Jane Austen. (Maybe if she'd loved her less, reader, she might have been able to talk about it more.)

"There'd been a bit of teasing about Clara being bi, but she never defined herself using that term," muses Sarah. "It's canon that she's kissed women, and I think there was part of fandom – myself included – that was very excited that Clara could be read as bi. On the other hand I think some viewers might have overlooked those references, or just assumed they were offhand jokes. That's why it's even better now that we have a character whose queerness is dealt with directly and openly. Bill is gay, and she talks about girls she likes in just the same casual way that Amy and Donna used to talk about guys. Her gayness is just one facet of her life and not a big deal for her, sure, but equally it's not something that can be erased or misinterpreted. The show is unequivocal about it, and I think that's really great. People in real life are queer, and TV should reflect real life. *Doctor Who* should reflect real life."

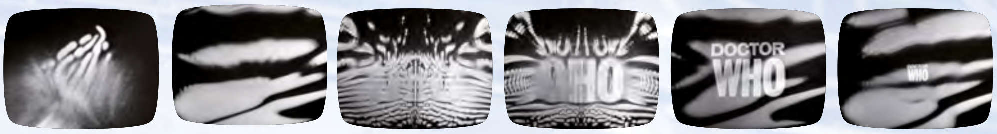
As Sarah and I say our goodbyes, there's one last thing to consider. When we previewed *Thin Ice* last issue, we teased a moment to do with Bill that became Sarah's favourite of the episode. We can now reveal that it comes at the very end of the story, when the Doctor's latest companion realises the role she played in saving Kitty and the children, and giving them a future they would otherwise have lacked.

"Bill's look of wonder at the power she now has is magical," confirms Sarah. "I saw that scene in some rushes very early on, when they sent bits of Bill on tape out to all of the writers. And Pearl plays it so beautifully – exactly how I'd imagined it, but more and better. Getting to that moment of Bill realising that this isn't just fun, that she might be able to do some good, was really important to me." DWM

INCLUDE ME

Ashildr – alias 'Me' and 'the Knightmare' – was born in the ninth century and lived until the end of the universe. *En route*, she spent time as mayor of the alien refugee camp Trap Street, as detailed in *Face the Raven*. Sarah gave brief consideration as to whether Ashildr might have also enjoyed a pie at the frost fair...

"*Thin Ice* is set around the end of the Napoleonic Wars, which was also the time at which Ashildr came to Trap Street," she muses. "That's by the by, of course, but at one point I was trying to think about whether Ashildr could actually have been around in this episode. And you know what, she could have been!"



The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales…

The Ark

The TARDIS takes the Doctor, Steven and Dodo into the far future, where they meet the last humans – and witness the end of the world…

FEATURE BY **ALAN BARNES**

The Earth destroyed by a sun, as seen on a spaceship scanner viewed by refugee humans *en route* to a lush, extraterrestrial Eden? Surely a few of the parents of *Doctor Who*'s most avid viewers must have been reminded of the closing moments of *When Worlds Collide* (1951), producer George Pal's epic sci-fi saga of just 15 years earlier – in which, well, the Earth was destroyed by a rogue sun, as seen on the scanner of a spaceship crewed by refugee humans *en route* to a lush, extraterrestrial Eden. But the idea of an interstellar Noah's Ark goes back further still; such an undertaking, to be crewed by successive generations of humans, was described by Russian spaceflight pioneer Konstantin Tsiolkovsky (1857-1935) in his paper *The Future of the Earth and Mankind* (1928). By the late 1970s, the idea was familiar enough to be satirised by Douglas Adams, in his radio comedy *The Hitchhiker's Guide to the Galaxy* (1978) – in which we learned that humankind was descended from the management consultants and telephone sanitisers packed aboard the Golgafrincham B Ark.

So *The Ark* is nothing new in sci-fi terms; space arks, indeed, went out with the Ark. But it was rare, even in 1966, for *Doctor Who* to venture into the realms of 'true' science-fiction. But *The Ark* is a drama of consequences, too – two linked 50-minute episodes, effectively, the second exploring the consequences of what transpired in the first. Rather like (say) *The Woman Who Died* and *The Girl Who Lived* (2015)? Or *The Pandorica Opens* and *The Big Bang* (2010)? Or *The Sound of Drums* and *Last of the Time Lords* (2007)? In that respect, at least, '*The End of the World* and *The Return of Doctor Who*' (1966) seems very modern. Very new.

The Steel Sky

FIRST BROADCAST: 5 MARCH 1966

In a Jungle, a reptilian biped (Eric Blackburn, uncredited) turns around… revealing its Cyclopean eye.

■ In the camera scripts, all this was indicated simply as 'Jungle sequence' – and appears, therefore, to have been largely director Michael Imison's invention. The monitor lizard seen in the opening shot was supposed to be filmed close enough so it looked "like a huge monster" until the hornbill came into view – but, according to Imison, "the cameraman couldn't find a lens that would do that, or misunderstood what I wanted…"

■ Imison claims the monocular Monoids, as they're known, were his invention – having thought writer Paul Erickson's original monsters "fairly indefinite" (but what were they? See *Origin of Species* box-out, page 62). Freelancer monster-makers Jack and John Lovell made the latex rubber Monoid costumes from Daphne Dare's designs. As Imison had imagined, each Monoid's eye was actually a painted ping-pong ball level with the actor's tongue; yak hair 'Beatle wigs' were added to hide eye- and nose-holes from the viewer.

Elsewhere in the Jungle, the TARDIS materialises. Steven (Peter Purves) chastises new crewmember Dodo (Jackie Lane) for rushing out – without waiting to be told it's safe to do so. Dodo insists that she knows where they've landed…

■ "You do?" boggles Steven. In the camera script, he was directed to do a '(double take)', then repeat himself: "You do!"

… just outside London, she says, at a place called Whipsnade.

The TARDIS team enters another spaceship.

■ Whipsnade Park Zoo, just outside Dunstable, first opened to the public on 22 May 1931.

■ Originally, Dodo's dialogue was given in Northern dialect: "I come [sic] here once before with the school," for example – not "*came* here once", as said on screen.

■ Likewise her line, "Earth? Well, it couldn't be anywhere else now, could it?" was written as: "But it couldn't be nowhere else, could it?"

She points out a chameleon, a monitor lizard and a locust.

■ As scripted, Dodo first drew Steven's attention to 'one of them flower things… There. They eat bugs and flies and things' (meaning a Venus flytrap, perhaps, or some other carnivorous plant?). She then spotted a stick insect, and finally a chameleon.

■ Stage directions flagged up aspects of Dodo's character – her braggadocio, for instance. When Steven asked how she knows all this, she replied: "Learnt it at school, didn't I?" – then was directed to continue, "(boastfully) nothing you can tell me about nature study."

Dr Who (William Hartnell) exits his Ship, telling his companions that this may indeed be Earth…

■ William Hartnell mangles his very first speech – giving "very strange" not once (as scripted), but twice; and misplacing the concluding 'indeed'.

… but that reptilian biped is watching on.

■ In the original, we gained our first glimpse of a monstrous Monoid when the camera zoomed back here, to show a hand letting foliage fall across

“Refusis will be ours. We will land there. We will create a Monoid world.”

the shot: ‘Not an ordinary hand – one roughly shaped in the human mould but covered in heavy reptile scales. We see no more of the watcher – for the moment...’

Elsewhere: a number of humans are gathered on a Main Deck, where another of the reptilians delivers a printed-out verdict to the Commander (Eric Elliott): ‘20 – 0 = GUILTY’.

■ The teleprinter was an innovation arrived at after the scripts had been written. Originally, the scene opened thus: ‘C.U. [close up] reptile hand writing. Pull back as paper is handed to Commander sitting on dais...’

Two of the reptilians escort a prisoner in (David Greneau, uncredited). By leaving open a valve in the Heat Exchange Unit, he might have caused an explosion fatal to both the human race and their “friends”, the Monoids. The Commander sentences him to miniaturisation in the Minifier; he’ll be returned to normal size in approximately 700 years’ time...

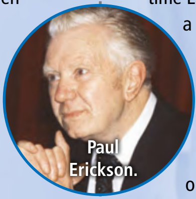
■ “... when it can no longer be a danger to us.” ‘It’?! (As scripted, this was, more naturally, ‘he’.)

■ It’s not *much* of a punishment, is it? Given that all that the prisoner has to look forward to on the Space Ship is the inevitability of death after a lifetime’s worth of dreary plumbing maintenance, *The Fact of Fiction* would have left that Y valve open on purpose in the hope of being ►

ESSENTIAL INFO

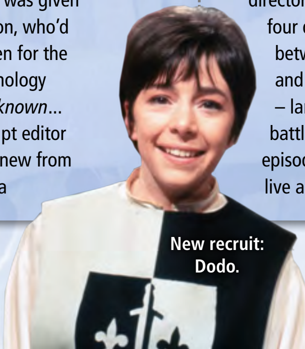
■ *The Ark* was the first full adventure to feature new companion Dodo, drafted into the TARDIS crew after a stopover on Wimbledon Common in the closing moments of the previous serial, *The Massacre of St Bartholomew’s Eve* (1966). And it was the last to be credited to producer John Wiles, who’d first proposed a story set aboard a ship “so big that you could get the whole of South London into it. You could drive cars, ride bicycles – the whole notion of forests floating in the air...”

■ Wiles’ idea was given to Paul Erickson, who’d recently written for the BBC sci-fi anthology *Out of the Unknown*... but whom script editor Donald Tosh knew from the soap opera *Compact*. Late in May 1965, Erickson was commissioned to write scripts for a four-parter entitled *The Ark*. The first two episodes were delivered by Wednesday 1 September, then extensively revised later in the month; the final two instalments were delivered by Monday 1 November, then revised by Thursday 18 November. (None of these versions are known to survive – most or all of which predated Tosh’s *ad hoc* devising of Dodo in autumn 1965. So who was the Doctor and Steven’s fellow traveller in those early drafts – Vicki? Katarina? No-one knows...)



Paul Erickson.

■ The scripts were again overhauled at the behest of first-time *Doctor Who* director Michael Imison, prior to four days’ pre-filming at Ealing between Monday 31 January and Thursday 3 February 1966 – largely covering ‘Monoid battle’ scenes for the fourth episode, and scenes involving live animals for the first.



New recruit: Dodo.

■ All four episodes were then recorded over four consecutive Fridays at Riverside Studios, Hammersmith, beginning on 18 February – by which time Erickson had negotiated a joint writing credit for his wife, Lesley Scott... retaining sole copyright for himself. Notably, final episode *The Bomb* was recorded almost entirely out of sequence – a first for *Doctor Who* – because Imison was obliged to schedule the night’s work around the movement of the full-size Launcher prop.

■ *The Ark* was hugely expensive: *The Steel Sky* was the most costly *Doctor Who* episode made to that point – coming in at £5,678 against an average of £2,500. In total, the serial went £1,259 over budget... some of which had to be clawed back through underspends on the following adventure, *The Celestial Toymaker*.

■ *The Ark* ranked 184th (out of 241) in **DWM**’s *First 50 Years* poll of 2014.

◄ reborn on a paradise planet in seven centuries' time – wouldn't you?

Prosecutor Zentos (Inigo Jackson) accepts the sentence. The Commander's daughter, Mellium (Kate Newman), pleads that "anyone can make mistakes" – but the Commander insists that the only alternative is expulsion.

■ Originally, Mellium asked her father, "Aren't you being rather severe?" – then named the otherwise nameless prisoner: "Opallo's not likely to do it again."

■ In Paul Erickson's Target Books novelisation, published 20 years after transmission of the original, the prisoner is given another name – Niash – and gets to speak, telling Mellium: "Sometime in the future I will remember you, but in the meantime, travel in hope."

Defender Manyak (Roy Spencer) accepts the verdict. The prisoner is placed inside the Minifier – and reduced to microcell size.

■ Stage directions indicated that 'a large cabinet' should be 'wheeled out in front of the Commander' during his dialogue with Mellium. In the event, the Minifier cabinet simply appears *in situ*, like magic!

■ The miniaturisation was pulled off by pulling back from a photograph of actor Greneau, crouching; this was then laid into the surrounding static shot of the cabinet by electronic means.

In the Jungle, Dodo sees an elephant (Monica, uncredited). She gives the elephant a banana.

■ "Hey, look at him then," says Dodo as the elephant approaches. A few minutes ago she proudly told Steven how, "There's nothing you can tell me about nature, simply nothing" – except, that is, how to distinguish the male Asian elephant from the female. Because this elephant is plainly tuskless – making her a female: Monica. (See *Queen of the Jungle* box-out, opposite.)

According to the Doctor, she's an Indian elephant – which is strange, given that they've also seen flowers from America, birds from Africa and a snake from Brazil. He directs his companions' attention to the 'sky' – in fact, a metal roof radiating light.

■ Here, the episode's title featured in a stage direction: 'we see the rivets in the steel sky'.

He's detected a "mechanical vibration" in the ground, too…

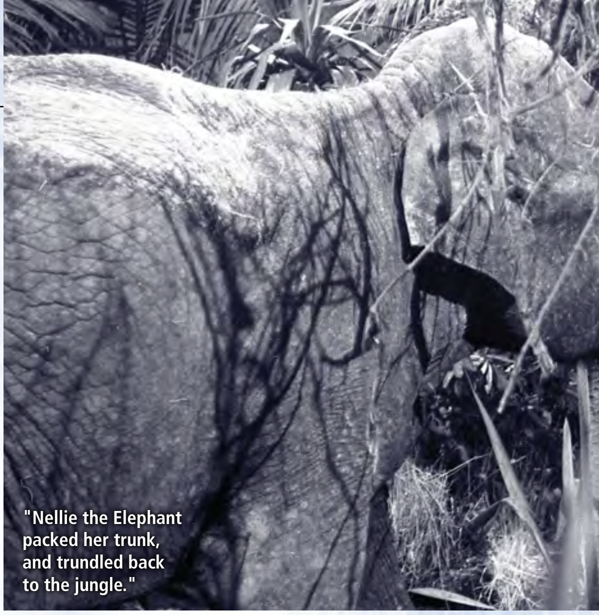
■ As he straightens up, William Hartnell is clearly quite unaware that there's a leafy branch directly above his head!

Dodo sneezes violently. "We must do something about that cold of yours," says the Doctor.

■ "Why are you dressed in these stupid clothes?" he continues. "Have you been footling about in my wardrobe? … What do you think you're playing at, 'Crusades'?" Although former companion Vicki (Maureen O'Brien) had disguised herself as a pageboy in a tabard with a single stripe throughout the first three episodes of *The Crusade* (1965), she'd changed into a mediaeval lady's dress after the deception was brought to light – so it seems unlikely that Dodo was ever intended to be wearing Vicki's page's outfit (as has been suggested), since it was left behind in twelfth-century Jaffa!

■ Which raises the question: what's the Doctor doing with a mediaeval pageboy's outfit inside his private wardrobe…?

■ According to Jackie Lane, Dodo's dressing-up was meant to be a character trait – "the idea being that the TARDIS had a vast wardrobe that Dodo couldn't resist raiding, usually ending up with quite unsuitable clothes." But it seems this was dropped as unceremoniously as her Northern accent, perhaps at the behest of incoming producer Innes Lloyd – who made an early visit to the *Doctor Who* set when he attended Ealing filming for *The Ark*?


"Nellie the Elephant packed her trunk, and trundled back to the jungle."

> **'The mystery of the picture of the two-headed zebra is never explained…'**

■ The Doctor suggests they take a last look round before getting Dodo "off to bed" – a departure from the script, in which he'd said they'd look around, then "be on our way."

■ In the Target retelling, a tiger emerges from the woods and charges at Dodo – only to begin licking her hand, then rubbing itself against the Doctor and Steven's legs. The Doctor, of course, won't stand for any of it: 'he glared at the tiger and ejaculated: "Shoo!"' Which is a novel way to rid oneself of the attentions of a tiger, however tame… (Later, the tiger's docility is accounted for by the Commander: via genetic engineering, humankind bred out its own aggression around the 20th Segment of Time; the same programme was later extended to the Jungle creatures.)

The watching Monoid sees them walk off, then heads to the Main Deck… where Zentos relays his report to the Commander: there are intruders in the Jungle.

■ The Monoid-driven electric cart, first seen here, featured nowhere in the script. In fact, it was a BBC scenery cart – borrowed and redressed by designer Barry Newbery.

Live images of the Doctor, Steven and the TARDIS are relayed to the screen on the Main Deck. The Commander orders the travellers to be invited for questioning.

■ "Are we sure this is nothing to do with the Monoids?" the Commander asks Zentos – in '(sotto voice)', according to stage directions. The implication is that, despite appearances, the humans don't quite trust the Monoids – which is, presumably, why the script also specified that as Zentos hurried off with the original Monoid, 'the attendants belonging to Zentos and the Commander exchange a look and then part'.

In the Jungle, Dodo points out pictures painted on a rock – including what looks like a zebra with two heads.

■ Responding to Dodo's deployment of 1960s vernacular – *ie*, the slangy "fab" – the Doctor says she'll have to do something about her English. "What's wrong with it?" she asks – killing the scripted joke, since her reply was again meant to be given in dialect: "What's wrong with me English?" (Most irritating.)

■ The camera on Steven and Dodo judders alarmingly as the shot cuts to Steven's comment on the rock artist's imagination…

■ The mystery of the picture of the two-headed zebra is never explained. Perhaps it really was an imaginative depiction, as Steven speculates. Or perhaps it was meant to represent the history of the Space Ship – so not a two-headed zebra, but a pair of zebras, the various species having been brought aboard the Ark two by two. Or perhaps it represents a lost story element…? (See *Origin of Species* box-out, page 62.)

An alarm sounds in the distance. Steven goes to check on the TARDIS – and sees Monoids

Don't you feel small? One of the crew is sentenced to miniaturisation.

Homo Sapiens statue designs.

Feet first! Work begins on the statue.

Doctor of medicine!

gathered around it, all bearing sticks. The Doctor, Steven and Dodo hide in a cave as the searching Monoids pass.

■ Far from being mute, here the Monoids can be heard from off, beyond the cave entrance – 'beating the bushes with their sticks and grunting questioningly', exactly as stage directions demanded.

Steven leads the way back towards the Ship… but stops when he catches sight of a city-like structure beyond the trees. "All this is a spaceship!" realises the Doctor. Suddenly, they find themselves surrounded by Monoids.

■ Here, the central 'city' is represented by means of a caption – but as scripted, the travellers found themselves 'looking down on the grill of a large cage, beyond which we can see the Main Deck. We zoom in past them to discover the Commander, Mellium and Zentos impassively watching…' The 'cage', of course, implied that (as Dodo surmised at the outset) all this is a zoo…

Soon after, on the Main Deck: the Commander questions Steven about their means of arrival – the TARDIS.

■ Curiously, the Commander asks: "You travel in that black box?" – when most 1960s viewers would have known a police box to be dark blue! The line is given exactly as scripted – but even if cast and/or crew had realised the error at the time, it's unlikely they could have done a thing about it. Because here we see the Commander's words being printed out on a Monoid-manipulated machine as he speaks them: 'YOU TRAVEL IN THAT BLACK BOX.' Presumably the print-out must have been prepared in advance by the props department, who must have taken the text directly from the script – meaning that actor Eric Elliott would have had to deliver the line exactly as typed on the night of recording… however wrong!

■ Or perhaps the Main Deck screen is black and white…?

The Commander confirms that they are indeed aboard a huge spaceship, and explains how he and his fellow Guardians come from Earth – which the Monoids landed on many years ago, when their own planet was dying.

■ Originally, the Commander commented on how the Monoids 'lack speech and hearing' – but this was lost. It's never stated that the Monoids are deaf (at least, not at this point in their development); and what would have been the point of the alarm heard in the Jungle when the TARDIS was discovered, if the Monoids couldn't have heard it?

■ In Erickson's novelisation, the Guardians' ship is "two thousand leagues long", and contains not only a jungle, but also "lakes and rivers, deserts… even simulated polar regions".

The Guardians and the Monoids are travelling together to the planet Refusis Two, since the doomed Earth will soon burn up – pulled into the Sun.

■ Irrespective of the Commander's later claim, these aren't the only human refugees fleeing the sun's destruction – at least, not according to *Frontios* (1984), in which the Fifth Doctor meets "one of the last surviving groups of mankind", struggling to survive in the Veruna system.

Zentos casts doubt on Steven's story, suggesting that the travellers might be Refusians, come to sabotage their mission.

■ What leads Zentos to make this accusation? As indicated in the script, throughout Steven's dialogue with the Commander: 'A Monoid has been making furtive signs to Zentos who eyes Steven suspiciously…' Which is exactly what they've been doing in the background, beginning with Steven's line, "Look, who are you…" The implication, then, is that it's actually the *Monoids* who are doing the stirring here, and that it's *they* who fear the unknown Refusians – which is intriguing, in the light of later events. (Much, much later events…!)

Arriving with Dodo, the Doctor points to his companion's cold as proof; the virus used to be quite common in humans, before it died out. While the Doctor and the Commander converse, Zentos despatches a Monoid to the TARDIS. Meanwhile, the Doctor has been describing a few of his adventures to the Commander…

■ … including his encounter with the Emperor Nero (in *The Romans*, 1965) and his and Steven's exploits in the Trojan Wars (in *The Myth Makers*, also 1965).

… who claims that those events occurred in the First Segment of Time; now, it's the 57th. According to "audio-space research", Refusis has Earth-like conditions – but the Space Ship won't get there for 700 years. It's like Noah's Ark, reckons Dodo – carrying "the Earth's full population, human and animal" in cabinets full of miniaturised millions. ►

QUEEN OF THE JUNGLE

Banana-scoffing jumbo Monica was *The Ark*'s standout star – seen in Jungle scenes pre-filmed at Ealing on Thursday 3 February 1966. Director Michael Imison had insisted on getting shots of the Doctor, Steven and Dodo interacting with Monica since he'd "gone to the trouble of getting a real animal in rather than using some stock footage. I actually had the elephant in a van outside my flat overnight because he [sic] had to be driven down from somewhere in the north of England and the BBC wouldn't give the driver anywhere to park on the premises. The driver fed it [sic] and then went off to some hotel and he asked if I could keep an eye on it [sic, again]." Dodo actress Jackie Lane later recalled how Monica "behaved beautifully throughout". That's unsurprising, though – because Monica was, very probably, a seasoned professional…

It seems most likely that *The Ark*'s Monica was the same Monica then touring the UK with Sir Robert Fossett's Circus and Zoo. Born in the wild in Sri Lanka circa 1954, Fossett's Monica was one of 15 Asiatic elephants brought to Ireland by Chipperfield's Circus in 1956. There, she was sold to Fossett's, along with two bull elephants – Jimmy and Blackie – bringing Fossett's troupe of elephants up to five. At the time, Fossett's elephant trainer and presenter was ex-Chipperfield employee Ivor Rosaire (1911-2005). In June 1965, Monica made the pages of the *Berwick Advertiser* after she caught sight of a schoolboy who closely resembled Rosaire's son, Derrick, and mistakenly followed him through the gates of Tweedmouth County Secondary School and into the school building itself – trashing a door in the process – before being led away by Rosaire. According to headmaster IF Gleig, Monica was some distance away as the boys entered the school: "It followed on, went into the corridor and was then recovered," he said.

The Ark was not Monica's only television appearance. Around the time, she joined Rosaire in a soundproofed booth on the Hughie Greene-hosted Associated-Rediffusion quiz show *Double Your Money* (1955-68; precise edition uncertain); supposedly, he won £250… and she won 250 currant buns. She probably featured in at least one edition of the Associated-Rediffusion circus variety show *Hippodrome* (broadcast 26 July 1966), billed as one of 'Baily Fossett's Elephants with Ivor Rosaire'. Also on the bill that night: actor Tony Randall, ventriloquist Shari Lewis and past-their-peak beat quartet The Searchers. A 'Moni the elephant' is also listed as having featured in the earlier 12 July 1966 edition of *Hippodrome*, alongside Alan Sherman, Linda Bennett and The Zombies. If 'Moni' was indeed our Monica, as seems likely, then she could easily have been the Moni who featured in the 29 October 1961 edition of *Val Parnell's Sunday Night at the London Palladium* (1955-67). Whether or not she did a twirl for host Bruce Forsyth goes unrecorded, sadly.

◄ ■ At the Commander's suggestion, Mellium takes Steven and Dodo to see a Statue, while the Doctor talks to "chief controller" Manyak. But the final part of this scene was lost from the camera script – without which, the Commander's later collapse comes pretty much unprompted! Moving away, the Commander asked Zentos if the 'Suleiman Reading' had been taken, since the temperature "seems to have risen abruptly". Glancing at controls, Zentos said that the relevant indicator appeared unchanged. "Extraordinary. It feels so warm," said the Commander – who then fretted: "Could something have gone wrong?" A camera cue followed: 'Zoom to CU Commander.'

Mellium shows Steven and Dodo the feet of the statue of a male Guardian, *Homo Sapiens* – which will be built up over the next 700 years.

■ According to Barry Newbery, the platform in front of the statue was designed to resemble a hydraulic lift: he'd worked out that each of its nine sections would lift two feet six inches apart, giving a maximum elevation of 22' 6". If that were the case, then the finished statue (including its plinth) might have stood 22' 6", plus the average height of a Guardian standing on the topmost platform – so roughly 28' [8.6 metres], all told?

■ Mellium claims that the statue is made from everlasting "Gagarian Rock" [sic; as scripted] – named after cosmonaut Yuri Gagarin (1934-68), the first man in space, perhaps...?

■ The alarm sound prompts Dodo to make one of her most blatant surviving Mancunianisms, again as scripted: "Eh. what's [sic] that? All that carry on –" (Pure *Coronation Street*!)

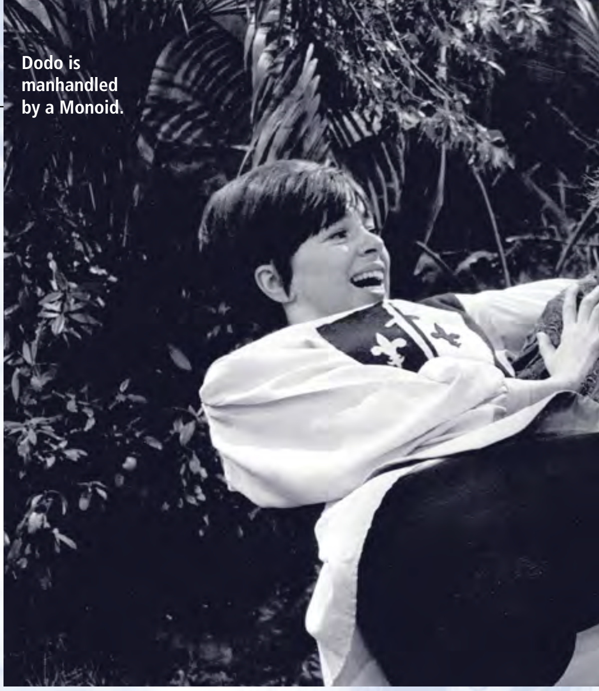
The Launching Bay door slides open to admit an electric cart, carrying a prostrate Monoid – who's suffering from a fever.

■ The business with the cart-borne Monoid was absent from the original script. We've already seen how the author intended the Jungle to be bordered by a 'cage-grill [sic]', as in a zoo. As written, we now cut back to near the grille, where: 'Two of the Monoids have re-approached the bars. On this side several attendants have clustered near them in order to see what is going on. The one Monoid is frantically communicating by means of sign language – whilst the other staggers and clutches the bar, seemingly very ill, almost delirious...'

■ The camera was specifically directed to 'Take focus in and out' on the shot of Zentos telling the Commander about the "strange disease... spreading among the Monoids" – to convey the hallucinating Commander's POV, apparently!

The Commander reels; he, too, has the fever. The Doctor realises that none of them have any resistance to the Dodo's common cold, since it was wiped out many generations ago; it might be fatal to them. The Monoid is dead, declares Manyak.

■ Again, the manner of the Monoid's demise differed significantly from the author's intention. As written: 'Manyak glances towards the cage-grill [sic]. The second Monoid is lying on his back, one webbed hand gripping the cage. Then suddenly the hand lets go – and falls to the floor...'


Dodo is manhandled by a Monoid.

Zentos invokes Galactic Law against the strangers, ordering them to be held in custody: "... later they will be made to suffer for the crime that they have committed!" As the Doctor, Steven and Dodo are taken away, Zentos tells Mellium that her father may die: "But then again, so might all of us. In which case, it was pointless leaving." The wall screen shows the image of the distant Earth.

■ The 'distant, tottering, calamity stricken' Earth in stage directions – not that any of those things are apparent in the model shot!

The Plague
FIRST BROADCAST: 12 MARCH 1966

The Doctor, Steven and Dodo – who is now feeling better – are shut in a Side Room.

■ As scripted, Dodo took the Doctor's line about their usually excellent health to mean he was blaming her, sniffing: "Me again." Then, after Dodo began to cry, her TARDIS-mates were directed to 'exchange a look of long suffering'! (Which was meant to suggest – what, exactly? 'Women, tcha!'?)

On the Main Deck, Zentos watches live pictures of Monoids falling ill, all over the Space Ship. In the Commander's Room, micro-virologist Rhos (Michael Sheard) tells Mellium that data covering this type of fever was lost "in the primal wars of the Tenth Segment". The Commander implores Mellium to ensure the voyage continues in the event of his death.

■ "Of course, Father..." begins Mellium actress Kate Newman – whereupon Commander Eric Elliott comes in too early with his next line, beginning "What –" *before* she's come out with, "... but soon you'll get well."

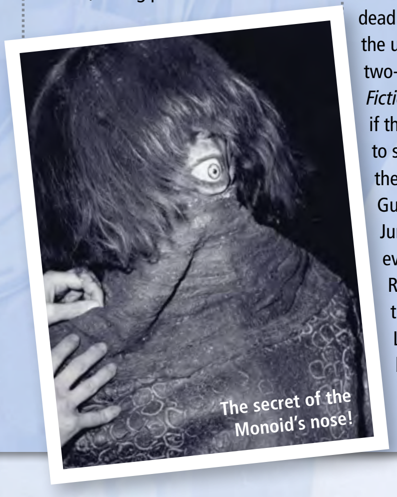
■ Mellium's face mask doesn't quite cover her nose, so it's quite surprising that she doesn't catch her father's lurgi. Doubly surprising, in fact – because the Commander is seen to be holding the hand at the end of her bare-skinned arm! Official NHS advice warns that one can easily catch the common

ORIGIN OF THE SPECIES

According to director Michael Imison, the monocular Monoids were his idea: "I can't remember what they were called originally," he said in *Doctor Who – The Handbook: The First Doctor* (Virgin Publishing, 1991). "They were fairly indefinite creatures, but I had this idea, which I thought was brilliant, of having actors with ping-pong balls in their mouths so that they could play these one-eyed creatures..."

We can't say for sure what the late scriptwriter Paul Erickson called his monsters originally – neither storyline documents, nor draft scripts are known to have survived – but we can take an educated guess from reading the camera scripts, which (in pre-word processing days) would often incorporate physical fragments of former drafts, literally pieced together. Frequently, one word in particular is applied to the Monoids. At the beginning of the first Main Deck scene in *The Steel Sky*, for example: 'C.U. [close up] reptile hand writing...' At the end of the trial scene in *The Plague*: 'We see the uproar on the Deck with the reptile creatures moving in on the glass cage...' In *The Return*: 'Caption: holding on the head of the reptile creature...' It might be particularly significant, though, that the word is all over the pre-filmed sequences for *The Bomb* – the first full scenes recorded for the production, prior to studio rehearsals: '[Monoid] Four pauses and addresses the other reptiles'; 'A couple of reptiles glance at One, hesitating'; 'The reptiles scatter, taking positions in the battle situation...' Most telling of all is the capitalisation in the scripted version of Dassuk's line during the battle, said to his fellow Guardians in the Launcher: 'Now! While the Reptiles [sic] are attacking one another.'

It seems reasonable to speculate, then, that the Monoids originally went by the "fairly indefinite" name, the Reptiles. But if that were the case, what else might we surmise? On screen, the Monoids are said to be refugees from a planetary catastrophe – but what if the Reptiles had an origin of their own? The 'rock painting' scene in the first episode stands out as a dead end, storywise: what's with the unexplained business about two-headed zebras? *The Fact of Fiction* can't help but wonder: what if that was originally intended to set up the idea that, over the many centuries since the Guardians' Ark left Earth, the Jungle fauna had continued to evolve? What if the monstrous Reptiles were originally just that – reptiles from the Jungle? Lizards, perhaps, who'd become bipedal as their intelligence had grown – but who hadn't yet developed speech...?


The secret of the Monoid's nose!

> **‘We discover how different the Guardians have become to humans of Dodo’s epoch… they’ve each got two hearts.’**

cold virus by ‘touching the skin of someone who has the infected droplets on their skin and then touching your mouth, nose or eyes…’

A mournful drumbeat draws Dodo and the Doctor’s attention to a Monoid funeral procession passing through the Corridor outside…

■ As directed: ‘Steven shows no great reaction but we should not be conscious of this’ – *ie*, not to spoil the reveal that he, too, is falling ill (we presume).

■ Featured here: stock music track *Drumdramatics No. 11*, composed and conducted by Robert Farnon. No drummer is seen, so presumably the beat is being played over the Space Ship’s loudspeakers!

■ Again, it’s unclear whether or not the Monoids are an entirely deaf species – but even if that’s the case, it’s possible they might have developed a purely percussive music, as here.

The procession enters the Main Deck, where Zentos orders the body committed to space burial…

■ … whereupon the dead Monoid is placed on the back of the electric cart, and driven through the Launching Bay door. As we’ve seen, the cart featured nowhere in the scripts, where instead: ‘Two Guardians are standing at a small hatch-like door that is built into the wall… they use the manual handle to open the hatch door. The Monoids move forward with their dead companion. They ease him in through the open hatch door (as would a torpedo be loaded into the firing hatch of a submarine). Then they step back. The two Guardians close the door. They operate the switches and levers alongside…’

… and soon, the corpse is ejected into space. Deputy Commander Zentos tells Guardians and Monoids alike that the strangers will answer for their crimes at a hearing, to commence at once.

■ “Yes, they must be tried and punished,” declares the 1st Guardian (Stephanie Heesom), in one of several unscripted utterances (originally just ‘a murmur of approval from all gathered’).

Baccu (Ian Frost) will put the charges; Manyak and Mellium volunteer to speak for the prisoners. The Doctor and Dodo watch from a screen in the Side Room.

■ “Look Doctor, they’ve switched the television on,” says Dodo – but as scripted, she exclaimed, common as muck: “Eh, Doctor. They’ve switched on the telly.”

Via the screen, Mellium says that one of them must give evidence; Steven volunteers. Soon, Steven is sealed in a booth on the Main Deck while Baccu lays the charge: that he and his friends are agents of the intelligences that inhabit Refusis, who came to the Space Ship with the intention of spreading the disease.

■ Steven asks how Zentos intends to cope with the unknown – “By destroying us? By ejecting us into space?” But until that point, he can only have heard Zentos refer to “expulsion from the ship” as a possible penalty via the Side Room monitor – so why should he presume ‘expulsion’ means killing them by means of forcible ejection?

Steven insists that the Doctor could experiment to find a cure, if he were released – but Zentos rouses the Guardians by asserting that this is a trick, so they might spread the fever further and faster. Watching Steven falter, the Doctor and Dodo fear that he may have caught the virus, too. Manyak appeals for reason: if the Doctor and his friends are the only people among them who might be able to cure the sickness, there’s no sense in ejecting them.

■ Originally, the 2nd Guardian (Paul Greenhalgh) conceded: “The Defender may have a point in what he is saying.”

Baccu reports news that one of the Guardians has died from the fever. Zentos urges the Guardians to deliver their verdict: “Guilty!” He gives the Monoids the privilege of executing the prisoners – but as they advance, Steven collapses.

■ At the beginning of this sequence, Steven was installed in a cage with open bars – but suddenly a clear plastic material has been applied to the inside of the bars! When and by whom, exactly? (Stage directions referred to ‘the glass cage’.)

■ Zentos’ declaration that the prisoners would be “expelled from the Ship” was supposed to prompt ‘a surge towards the cage’ – by bloodthirsty Guardians, we presume.

■ As written: ‘Steven is suddenly seized by a violent choking fit’, then ‘spins round and falls’ – but in the event, Peter Purves simply slumps against the back of the cage… which wobbles alarmingly.

Steven is returned to the Side Room. Via the screen, the Doctor remonstrates with Zentos, but to no avail.

■ As Zentos gets up from the Control Deck, check out the closest of the Monoids in the background. There’s no room for him to sit on the bench with the other Monoids, so he’s leaning with his elbow on the edge of the flowerbed… playing it *cooool*.

The Commander hails Zentos, ordering him to release the travellers – but only if the Doctor uses Steven as a guinea pig in his researches: “If he succeeds in curing him, then I will set aside the verdict…”

■ In Erickson’s novelisation, the Doctor and Dodo are brought into the main area for sentencing – where the Doctor seizes the opportunity to demonstrate how Dodo’s temperature has dropped, because she has “antibodies in her system” that the Guardians have long since lost. His explanation causes Zentos to relent before the Commander is forced to overrule him. (Later, we discover just how different the Guardians have become to humans of Dodo’s epoch – they’ve each got two hearts , for instance! Monoids, though, “have no heart at all.”)

Soon: the Doctor tells Mellium to keep Steven warm…

■ Here, Mellium is quite right to query the Doctor’s advice. The last thing one should do to a patient with a fever – usually defined as an increase in body temperature to above 37.5°C, as a response to infection – is to raise their temperature further still!

… then gives Dodo a list of items to fetch from the TARDIS.

■ Baccu volunteers to go with Dodo – which is probably just as well, given the deadly fauna she’ll pass in the Jungle. Are we to take it, then, that Baccu sees the inside of the Ship? If so, he makes no later comment on it – which must be some kind of first!

Next, the Doctor begins to describe the virus to Rhos. Later, Rhos tells Baccu that the Doctor is trying to rediscover a lost vaccine, derived from animal membranes…

■ Rhos claims that a vaccine for the common cold was used “as long ago as the twentieth century”, before being “lost in the time of the Primal Wars”. Erickson was being more than a little optimistic in anticipating the development of such a vaccine within 34 years of *The Ark*’s transmission; 51 years later, there’s still no such vaccine!

■ Dodo’s cold affects space pilot Steven just as badly as it affects the Guardians and the Monoids – so perhaps the common cold had been entirely eliminated by his own future epoch, and therefore he never received the vaccine?

… meaning they must capture various specimens from the Jungle. Baccu volunteers to organise the hunt; soon, Monoids begin to gather the necessary samples.

■ It’s barely visible on screen, but an extra shot – ‘MCU Monoid with test tube’, recorded in the Commander’s Room – is intentionally superimposed over the film sequences featuring Monica and the monitor.

■ In Erickson’s novelisation, Guardians and Monoids pair up to extract saliva and other ►

Cast and crew board the Ark's control deck.

samples from various of the Jungle animals – reaching into 'a goat's throat' with a 'swab-probe', for example. In the process, one of the hunting Guardians finds himself gripped by a boa constrictor; ominously, his Monoid partner seems 'fascinated by the action of the boa... By its scaly skin that was so much like its own, by its obvious strength, and by its aggressiveness.' The Monoid strokes the snake's head, and it eases its grip – 'as though having picked up a message from its own kind.'

In the Side Room, a Monoid assists the Doctor as the samples arrive. The Doctor claims that two membrane fluids can be combined to create the vaccine...

■ The first part of the Doctor's opening speech – "Yes, I know I'm a bit of a quack..." – was an unscripted embellishment.

■ Given his earlier, terrible advice to Mellium, to heap blankets on the fevered Steven... is the Doctor telling the absolute truth here, when he calls himself a quack? In *The Moonbase* (1967), the Second Doctor (Patrick Troughton) will (very vaguely) claim to have been a proper, medical doctor at one time: "I think I took a degree once in Glasgow. 1888, I think. Lister..." But as *The Fact of Fiction* established in **DWM** 426, by 1888 the pioneering surgeon Joseph Lister had long since moved on from the Glasgow Royal Infirmary, and was working at King's College Hospital, London – casting serious doubt on the existence of the Doctor's medical credentials. Quack, indeed!

■ As written, the action cut away after the Doctor's line about his Monoid helper being more knowledgeable than people realise, to a dialogue-free scene in the ailing Commander's Room. While nursing the Commander, Rhos glanced at Mellium: 'anxiety written all over his features. We pan off them to see their attendant watching, watching...'

... which he administers to Steven by means of a metal disc, placed on his arm.

■ Here, the Doctor tells Dodo that he needn't use a hypodermic needle to administer the vaccine, since "That went out a long time ago..." Just ten months later, the cliffhanger to the first episode of *The Underwater Menace* (1967), in which companion Polly (Anneke Wills) is menaced by a surgeon wielding a hypodermic, would cause some small controversy – so it's intriguing to note that here, the *Doctor Who* production team went out of its way *not* to show the same...

While Dodo waits, the Doctor and the Monoid depart, to deliver the as-yet-unproven vaccine to the rest of the sick – including the Commander.

■ Erickson's novelisation massively expands on this, with the Doctor, Rhos and a Monoid assistant travelling far and wide to administer the vaccine to some of the Ship's remotest inhabitants: across a desert, complete with a recreation of the Pyramids; then to a farmhouse in the cultivated zone; and finally to 'the icy regions of the polar cap', where they encounter a polar bear.

An hour or so later: Steven tosses and turns, reacting to the vaccine – but at last, his fever breaks. The Doctor and Dodo give the Guardians the good news.

■ As scripted, Dodo burst into the Main Deck yelling, 'Yahoo!'

Dodo checks on the Commander; his fever has gone down, too.

■ "Oh, splendid, splendid," says the Doctor – who doesn't yet know whether or not his vaccine works on the Monoids, who have an entirely different biology. Come to think of it: has the vaccine been given to the Monoids at all? We're not told, but if it wasn't – why, that's the sort of discrimination that might create a quite justified sense of resentment...

Baccu draws everyone's attention to the scan of the distant Earth, meeting its final, fiery end.

■ Here, stage directions indicated: 'The planet flares, huge meteor flames streaming out from its circumference – and then, after a moment, it plunges out of orbit and the scan picture flares to white as the Earth lurches towards the sun.'

■ Right now, the Ninth Doctor (Christopher Eccleston) is also watching the Earth's destruction from the orbiting Platform One space station – as seen in *The End of the World* (2005)! There, the world's end is dated to the year five billion ("5.5/apple/26", to be precise) – so the First Doctor underestimated quite significantly when he said, in the previous episode: "We must have jumped at least ten million years..."

Later, beside the statue, the travellers bid farewell to the Guardians...

■ Stage directions stated: 'The Doctor, Steven and Dodo are standing in front of the TARDIS. The Commander, Mellium, Zentos and others have come to see them leave...' Was this a hangover from an earlier draft, in which this was a Jungle scene? If so, it might have been relocated to avoid recreating a portion of the Jungle in studio for one single scene in this episode.

Zentos apologises for mistrusting the Doctor – who tells him that he must "travel with understanding as well as hope." A Monoid drives the travellers back to the TARDIS, which soon dematerialises from the Jungle... then rematerialises in the Jungle. Stepping out, the Doctor thinks something must have gone wrong...

■ "Well now, that's inexplicable," says the Doctor. In the script, however, he arrived at the most obvious explanation right away: "We moved – but we only travelled through the time barrier. No [sic] that is extraordinary."

They go to the Main Deck, but find no sign of life. "Doctor, Steven – look!" cries Dodo. She points towards the now-finished statue... complete with the head of a Monoid.

■ According to designer Barry Newbery, sculptor John Friedlander – better known for having crafted many 1970s monster masks, including that of Dalek creator Davros – made the model statue featured here.

A sweaty Steven!

Chicken wings!

The end of the world!

The Monoids get settled for their trip to Refusis.

The Return

FIRST BROADCAST: 19 MARCH 1966

700 years have passed, says the Doctor – hence the leaves littering the 'grotty-looking' Deck.

■ "But we've only been gone a few seconds," protests Dodo – to which the Doctor replies, "It's pretty hard for you to understand." As scripted, he replied, less patronisingly: "It's hard for you to believe, isn't it?"

■ What has happened, though, to cause the TARDIS to travel only in time, not space? In Erickson's novelisation, the fatigued Steven was ordered to keep an eye on the main controls, but failed to notice when his sleeve 'caught the lever of one of the main instruments and altered its position'.

Steven sees that the Space Ship is nearing Refusis Two – guided automatically. The Doctor activates the Deck scanner, tuning in to the Commander's Room –where 'subject Guardian' Maharis (Terence Woodfield) kow-tows to a superior Monoid.

■ Cringing Maharis is serving his master from a genuine 1960s BBC tea trolley!

Next, they see Guardians working like slaves in a Kitchen – where a Monoid overseer targets a careless Guardian with its energy weapon. Steven alerts the Doctor and Dodo to the arrival of three armed Monoids, all wearing numbered collars, and two Guardians – including Yendom (Terence Bayler).

■ "Doctor, look," says Steven, while holding the Doctor's gaze – but it's only *then* that Peter Purves turns to face screen right, towards the new arrivals!

Monoid Two (Ralph Carrigan, voiced by John Halstead) activates a switch on his collar, asking: "Who are you?"

■ Since the Monoid actors had ping-pong balls blocking their mouths, the creatures' lines had to be delivered from off by one of two voice artistes – which is why they mostly spoke in duologues. And since the Monoids didn't have visible mouths, their collar-switches helped indicate which of them was speaking (as with the Daleks' head lights).

The Doctor tries to explain.

■ "We are visitors to this, uh, Space Ship..." begins the Doctor – but at exactly that moment, two more unwanted 'visitors' can be glimpsed in the far left background, moving about!

■ "These strangers, they –" begins Yendom, before Seventy separates him from the other Guardian. The choreography doesn't allow his scripted line to be delivered as it was doubtless intended, as an unheard aside to his fellow human: "Perhaps these strangers can help."

■ Michael Imison had previously directed Yendom actor Terence Bayler in an episode of soapy women's magazine drama *Compact: The Mighty Fallen* (1963).

Following a recent revolution, the Monoids are now the masters. The Doctor, Steven and Dodo are taken to the Commander's Room – where Monoid One (Edmund Coulter, voiced by Roy Skelton) informs them that the virus brought by Dodo mutated, sapping the humans' will.

■ In Erickson's novelisation, it's been many generations since the Monoids' revolution: One is actually Monoid One the Seventeenth, direct descendant of Monoid One the First.

■ *The Return* marked the *Doctor Who* début of Roy Skelton (1931-2011), who would go on to give voice to a great many creatures throughout the series' twentieth-century run – including Daleks and Cybermen.

The Guardians themselves developed the Monoids' voice boxes and 'heat prods' – and were quite unprepared for the Monoid uprising. One orders Two to take the travellers to the Security Kitchen, and then call a Grand Council.

■ As scripted: 'One watches them go with a chuckle. Then reaches for a fresh piece of fruit from the tray that Maharis is holding...' On screen, he and Maharis share a brief exchange of dialogue, exactly as written... but then, holding the fruit, One turns his shoulder away – as if he's placing whatever-it-is in a secret mouth in his upper chest, hidden behind his voice box!

■ One's chest-chomp substituted the scripted scene's closing beat: 'One chuckles again and returns to the TV scan. He switches it on and starts watching it. We close and hold on Maharis. For a brief moment, as he looks at One's back, his features cloud in frustrated defiance...'

■ Erickson's original monsters had visible mouths: as scripted, for example, this scene opened with One 'eating fruit from a tray that Maharis is holding'. Plainly, they must have nasal organs, too – or how else could they have caught and spread common colds in the previous episode?

■ What does a Monoid sneeze through, anyway? Perhaps it's best not to ask. We can guess how a Monoid smells, though. Awful, bdm-tish!

■ In his novelisation, Erickson amends the creatures' appearance, giving them 'three shrunken nostrils and a small, thin mouth from which a tongue occasionally flicked out'.

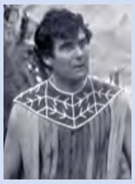
In the Security Kitchen, Venussa (Eileen Helsby) whispers news of the strangers' arrival to her fellow slave, Dassuk (Brian Wright). ►

> **'*The Return* marked the début of Roy Skelton, who'd go on to voice Daleks and Cybermen.'**

WHERE ELSE HAVE I SEEN...?

TERENCE BAYLER

(1930-2016) Yendorm



Other *Doctor Who* appearances: *The War Games* (1969) as Major Barrington.

TV appearances include: *Mystery and Imagination: Carmilla* (1966) as Nemeth; *Rutland Weekend Television* (various roles, 1975-76); *The Rutles: All You Need is Cash* (1978) as Leggy Mountbatten; *She-Wolf of London: Can't Keep a Dead Man Down* (1990) as Sir Robert; *Lipstick on Your Collar* (1993) as General.

Film appearances include: *Monty Python's Life of Brian* (1979) as Gregory; *Time Bandits* (1981) as Lucien; *Brazil* (1985) as TV Commercial Presenter; *The Remains of the Day* (1993) as Trimmer; *Harry Potter and the Sorcerer's Stone* (2001) as The Bloody Barron.

EILEEN HELSBY

Venussa

TV appearances include: *Doomwatch: Tomorrow, the Rat* (1970) as Joyce Chambers; *Survivors* (various episodes, 1975) as Charmian Wentworth.

INIGO JACKSON (1933-2001)

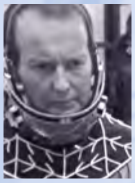
Zentos

TV appearances include: *The Saint: The Man Who Liked Toys* (1964) as Albert Costello; *Man in a Suitcase: Blind Spot* (1968) as Stephane; *Department S: The Last Train to Redbridge* (1970) as Bray; *Jason King: A Royal Flush* (1972) as Corso.

Film appearances include: *The Brigand of Kandahar* (1965) as Captain Boyd; *Twins of Evil* (1971) as Woodman.

MICHAEL SHEARD

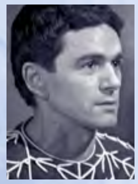
(1938-2005) Rhos



Other *Doctor Who* appearances: *The Mind of Evil* (1971) as Dr Summers; *Pyramids of Mars* (1975) as Laurence Scarman; *The Invisible Enemy* (1977) as Lowe; *Castrovalva* (1982) as Mergrave; *Remembrance of the Daleks* (1988) as Headmaster; *The Stones of Venice* [Big Finish audio drama, 2001] as Count Orsino.

Other TV appearances: See *The Fact of Fiction: The Invisible Enemy* [DWM 362].

TERENCE WOODFIELD

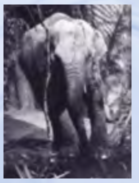


Maharis

Other *Doctor Who* appearances: *The Daleks' Master Plan: Volcano/The Abandoned Planet* (1966) as Celation.

TV appearances include: *The Avengers: Mission to Montreal* (1962) as Reporter/*School for Traitors* (1963) as Green; *Object Z: The World in Fear* (1965) as Man/*Object Z Returns: The Monsters* (1966) as The Voice [voice only]; *The Tomorrow People: War of the Empires* (1979) as Sorson Captain.

MONICA (born circa 1954)



Elephant

TV appearances include: *Val Parnell's Sunday Night at the London Palladium* (1961, unverified) as Herself; *Double Your Money* (date unknown) as Herself; *Hippodrome* (1966) as Herself.

◄ ■ Eileen Helsby was the sister of Imison's Assistant on *The Ark* – Thelma Helsby.

■ Brian Wright had twice before appeared in dramas directed by his former Oxford acquaintance Imison: first as Colin Prentice in a *Compact: Stolen – One Cigarette Case, Gold* (1963); then as a Doctor in a W Somerset Maugham adaptation, *Liza of Lambeth* (1965). At the time of production, he was starting out on a parallel career as a TV scriptwriter – and a few short years later, his *Doctor Who* storyline *The Mists of Madness* would be developed as a possible for the 1970 season.

She reminds him of the legend about a doctor and a young couple who visited the spaceship hundreds of years before, and named it the Ark. Just then: Two leads the Doctor, Steven and Dodo into the Kitchen…!

■ Amusingly, a public telephone's hood is mounted upside-down on the wall beside the door, as some kind of futuristic storage unit!

Shortly afterwards, One addresses the Monoids' Council on the Main Deck. Refusis will be a Monoid-only world… since One plans to destroy the Guardians. They know nothing about the Refusians, so One intends to send a forward landing party.

■ The slider on One's voice box is only partly open throughout his speech to the Council.

In the Kitchen, Dassuk pooh-poohs Steven's plan to seize a Monoid heat prod.

■ The magic potato pot, in which new tubers are instantly reconstituted by placing powder in water (just 'roll-back and mix!') featured nowhere in the script.

Two arrives to fetch the Doctor and Dodo. When Venussa distracts Two, Steven and Dassuk try to grab the monster's prod – but Monoid Three (Frank George) arrives unexpectedly, and blasts a Guardian. Two escorts the Doctor and Dodo away; Steven will be held hostage while his friends are on Refusis.

■ Note Two's words to Steven: "You will be held as a security for their [*ie*, the Doctor and Dodo's] conduct." Held as a security… in the Security Kitchen! Over the years, many have mocked the name, but the 'Security' in 'Security Kitchen' doesn't mean 'security' in the sense of 'maximum security'; rather 'security' in the sense of 'something deposited somewhere, which may be forfeited in particular circumstances'. So the Security Kitchen is where the Monoids work the humans they hold *as* securities… against the *other* humans' good behaviour!

Monoid ambush!

The Ark's Launcher sets off… and soon, the Doctor, Dodo, Yendom and Two step out into a Refusian Landscape.

■ Cunning stage directions tried to make the Launcher landing easy, by cutting directly from the model shot to the Landscape set: 'We hear the sound of the Launcher approaching and making its landing as the camera pans the landscape and comes to a stop on the Launcher…'

They set off in search of Refusians… but then an invisible presence enters the Launcher, trying out its door. Further along, Two causes Dodo to suspect that the Monoids don't intend to bring the Guardians to Refusis; Yendom is shocked. The Doctor points out a distant structure, like a space age castle. Soon, they enter its immaculate Main Hall.

■ The gates to the left of the Castle doors were repurposed by designer Barry Newbery, who had used them as the gates to the seraglio of Saracen baddie El Akir's palace in *The Crusade* (1965).

Two tries to summon the Refusians by throwing a vase to the floor… then another. A Refusian Voice (Richard Beale) orders Two to put the vase down… then an unseen something physically forces him to replace it.

On the Main Deck, One tells Three that once the Monoids have left for Refusis, he'll destroy the Ark and the Guardians by means of a fission device. Maharis is eavesdropping from a Second Side Room – but doesn't see One point to where he's hidden the bomb: inside the head of the statue.

■ Camera directions confirm that the striking top-down shot of One and Three seen here was achieved by pointing Camera 3A at a mirrored surface angled above the actors' heads, and shooting the reflection (as with a similar shot of the Doctor, Steven and Dodo at the top of the episode). But the numbers on the Monoids' collars are seen the right way around, suggesting that Camera 3A's output was transposed during recording by means of 'reverse scan' – flipping a switch, basically. (Yes, in 1966!)

Maharis hurries to the Kitchen, where he tells the prisoners about the plan to blow up the Ark.

In the Castle, the invisible Refusian tells the Doctor that his people knew that the Ark was coming – and built "places like this" to accommodate its population. A giant solar flare caused the Refusians to lose their visible form – but they are happy for the planet to be repopulated by peaceful beings.

> **'In the novelisation, if Refusis proves uninhabitable, the Ark might journey on to another planet – Trang.'**

■ In the Target telling, the Refusian gives Dodo the run of the place, which reminds her of 'Castle Coch' [sic] – properly Castell Coch, a Gothic revival castle just outside Cardiff. Its exterior façade and interior Banqueting Hall must also, therefore, be reminscient of those in Osterhagen Station 1 in Germany, as seen in *Journey's End* (2008); and its Courtyard that of the Calvieri residence in Venice, as seen in *The Vampires of Venice* (2010)!

■ Wandering around, Dodo meets (and later plays tennis with) a Refusian girl, who spontaneously names herself Mary; the other Refusian is her brother, whom Mary arbitrarily names Charles.

Outside, Yendom tries to prevent Two from returning to the Launcher to warn One about the Refusians' nature. The Doctor and Dodo hear the sound of a heat prod… and soon discover Yendom's corpse. Two calls One from the Launcher, but fails to complete his report after the Launcher explodes, killing him. Beside the wreckage, Dodo asks the Doctor what they'll do if the Monoids go to another planet instead.

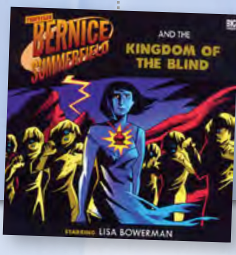
■ On the face of it, Dodo's fear is pretty groundless – but in Erickson's novelisation, One has already revealed to Two that if Refusis proves uninhabitable, they might yet journey on to another far-distant planet, Trang – only '"it will take a long time for the Ark to reach it…"'

In that case, the Doctor tells her: "We shall just have to stay here."

RECYCLED CYCLOPEANS

Although director Michael Imison imagined that the Monoid ping-pong ball eye "would be a great thing for BBC Enterprises to market", the Monoids were never destined to join the pantheon of the Doctor's greatest enemies… alas. Nonetheless, a singular Monoid made a surprise reappearance (of sorts) in *Doctor Who* 46 long years later, in *The Time of the Doctor* (2013) – in which a puppet Eleventh Doctor is seen squaring up to a puppet Monoid during the course of a Punch and Judy show put on for the benefit of the children of Christmas, on the planet Trenzalore. Monoid fans can but dream that the Doctor (Matt Smith) was re-enacting an as-yet-unseen adventure of his own…

No other Doctors are known to have directly re-encountered the Monoids – but the Seventh Doctor's sometime spin-off associate Benny has! Jacqueline Rayner's audio adventure *Professor Bernice Summerfield and the Kingdom of the Blind* (Big Finish Productions, 2005) is a prequel to *The Ark*, detailing the Monoids' origins as a race of slavers on whom the telepathic Halavans exerted a terrible retribution – taking away their speech, and their individual identities.



Not Whipsnade Zoo after all.

The Bomb

FIRST BROADCAST: 26 MARCH 1966

Despite the break of communications with Two, One decides to proceed with the Monoid landings. Three warns him that Monoid Four (John Caeser) is questioning his decisions.

■ Erickson's novelisation expands Four – who queries One's 'total enslavement' of the Guardians, thinking it a mismanagement of the humans' talents: 'after all, long ago their forefathers had achieved a high level of civilisation...'

In the Castle, the Doctor alleges that the Refusian destroyed the Launcher – which the Voice fails to deny. The Refusian gives the humans one day to rise up against the Monoids...

■ "... before we think in terms of employing defensive measures." Veiled it may be, this is surely a threat... but to do what, exactly? Destroy the Ark?

In the Kitchen, the Monoids' frantic activity leads Venussa to suspect they're preparing to leave. But the Kitchen can only be opened by a Monoid... or by a subject Guardian, like Maharis. On the Main Deck, Three watches as trays of miniaturised Monoids are carried through to a Launcher...

■ ... then confers with One, who's seen placing chicken bones in a tray – a neat bit of unscripted continuity with the previous episode, when we saw chicken wings being reconstituted in the Security Kitchen!

■ Of the trusting Guardians, Three tells One: "They are a blind people. They deserve their fate." It would be intriguing to know whether or not this line predated the creation of the Monoids – because if not, it'd be tempting to imagine that Three's observation was intended as some slight allusion to the famous maxim attributed to the Dutch scholar Erasmus (1466-1536): '*In regione caecorum rex est luscus*' – 'In the country of the blind the one-eyed man is king.'

Maharis returns One's tray to the Kitchen. He notices Dassuk's absence – but Venussa points out a bench on which a blanket-covered shape can be seen, apparently sleeping. In fact, Dassuk has sneaked past the open door, into the Corridor outside – so when Maharis exits the Kitchen, he's able to release the slaves.

■ As originally written, Maharis' exit prompted Venussa to move to the blanketed shape on the bench, pull back the covers – and reveal 'cushions or vessels that have been stacked to represent the shape of a man'. Which would have been an entirely pointless reveal, of course! Stage directions continued: 'She is about to speak when Steven motions her into silence' – because he had heard the Monoids passing by in the corridor outside, perhaps?

■ Instead: the business with Steven looking out at Maharis through the window in the Kitchen door as two Monoids approach was worked out in rehearsals.

■ "First we've got to find that bomb that the Monoids left behind," says Steven, once he's escaped the Kitchen. As scripted, the scene concluded with Dassuk suggesting they separate: "That will give us a better chance. Venussa – you go with Steven..."

On the Main Deck, One orders the activation of the main landing order signal. Settling into a Launcher, he tells Three that the bomb is set to explode in 12 hours' time. The Monoids depart the Ark in three Launchers...

■ ... as seen by Steven and Venussa on in one of the Main Deck screens. Luckily, the wire on which the Launcher props are visibly suspended distract us from the fact that the camera shooting the monitor screen is reflected in its surface!

Soon, the Monoids arrive on Refusis, where Three points out Two's destroyed Launcher. Four tells some of the Monoids that they must challenge One and return to the Ark "before it is destroyed" – but the Doctor and Dodo are eavesdropping. When the Monoids leave, they sneak inside a Launcher... from where the Doctor hails the Ark, making contact with Steven.

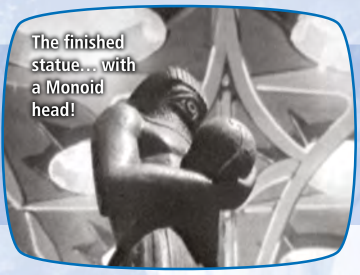
■ When the action cuts back to the Main Deck, Steven is pointing to a close-up of a schematic of the spherical Ark's interior – giving us by far the best view of its plan! He indicates the Corridors, the Jungle and the cultivated lands – but where's the Main Deck? We know from the first episode that it's visible from the Jungle in the bottom left quadrant; but we've just seen how the Deck is directly adjacent to the Launching Bay, which is (necessarily) along the Ark's outer edge, so... somewhere bottom right, perhaps? (Later stage direction places the Launching Bay in the 'belly of the Ark'.)

The Doctor promises to find out the bomb's location from the Monoids; in the meantime, he will send some of the Launchers back to the Ark.

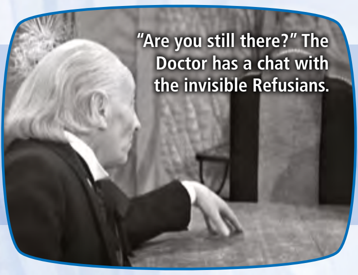
■ Several Guardians come over to look at the image of the Doctor on the Main Deck screen – but because the 'screen' image is laid over the picture via 'inlay', the top of their heads get cut off!

How, wonders Dodo? The Doctor proposes that the Refusian flies them back, so the Monoids won't know who's taken them...

■ "And as for me talking to them, or speaking to them, as you say," concludes the Doctor, "well, the problem's quite simple..." Clearly, this is one of William Hartnell's more garbled speeches – not least because Dodo had wondered how he'd "talk", not "speak", to the Monoids! In fact, the Doctor's line, as scripted, was tragically straightforward: "And as for my speaking to them – that will be no problem." On the evidence here... ►


The finished statue... with a Monoid head!

The magnificent building on Refusis II.


"Are you still there?" The Doctor has a chat with the invisible Refusians.

The Doctor has vanished!

The Fact of Fiction

The photogenic future of humanity pose for the press.

◄ The Refusian agrees. Outside, the returning Three arrests the Doctor and Dodo… and is astonished to see the Launcher take off. Soon, Steven and the Guardians look inside the returned Launcher – only to find it apparently empty. The Refusian laughs.

In the Castle, One demands that the Doctor tell him who flew the Launcher back to the Ark.

■ If the Doctor had his wits about him, he could shut One up in an instant by telling him that Yendom was responsible – since One has absolutely no idea that Yendom's dead!

Four decides to challenge One, saying he's placed them all in danger. One tells the rebels they may return to the Ark – in which case, they'll have to find a way to dispose of the hugely heavy statue, before the bomb explodes. (The Doctor hears.)

■ In Erickson's novelisation, this crucial piece of information isn't revealed during the course of One's argument with Four; rather, One waits until Four and his rebels have gone before gloating to the Doctor and Dodo about where he's hidden the bomb – "In the last place they will think of looking…"

Four's rebel Monoids depart… then One tells Three that they will destroy them in the open.

■ The vase full of strange-looking (Japanese) flowers entirely disappears from the Hall table between shots, just after Four departs! (Perhaps a Refusian swiped them while everyone else was distracted!)

Aboard the Ark, Steven proposes that some of their number should go to Refusis to help the Doctor. Venussa nominates the useless Maharis – who soon sets off with Dassuk and two other Guardians.

■ Stage directions named the other two Guardians in the landing party: 'Dassuk, Maharis, Enstor and Krakor start towards the corridor…'

On Refusis, One's loyalists confront Four's rebels – and they begin to shoot it out with heat prods. The returning Launcher lands amid the battle. Maharis rushes out to meet One – but is prodded dead by his master.

Dassuk goes to the Castle, where he persuades the Doctor and Dodo's sentry to go to One's assistance. They rush to the Launcher, passing by Four, sole survivor of the slaughter; he throws his prod away.

■ Oh, the humanity! Er, Monoidity…

■ In Erickson's novelisation, the Doctor, Dodo, Dassuk *et al* come across Four on the floor of a ravine, having broken his leg after falling out of a tree. Soon: after Two is 'hit and extinguished', One flees the field – and tries to jump a waterfall to safety. Eighteen spots him, however, and opens fire… and One plunges 'into the swirling waters hundreds of feet below'.

From the Launcher, the Doctor contacts Steven… who tells the others that the bomb is in the head of the statue. Without lifting gear, they can't remove the statue to a Launching Bay – but the Refusian believes he can help. And so…

■ Here, a seemingly crucial explanation was lost from the camera script. "How?" asked Steven – to which the Refusian Voice replied: "Because you cannot see me you have no idea of my size – or of my strength." Why was this omitted? Perhaps someone realised that the Refusian's size had been shown elsewhere – by the dimensions of its (normal-sized) bumprint on the Launcher seat in the previous episode, for example! And if the Refusian really was super-big and super-strong – well, it could have squashed Two's Launcher underfoot, rather than having caused it to explode, by some unstated means. So we're left with no explanation whatsoever of what happens next – which is:

> **'Dodo's fab new gear appears identical to an outfit worn by Scots pop pixie Lulu.'**

The Refusian contrives to transport the colossal statue through the air…

■ "Let's hope the movement doesn't set it off," Steven tells Venussa – an amendment from his original line: "Let's hope it doesn't blow up in the Refusian's face!" (Does a Refusian have a face, even?)

… into the Launching Bay, and out into space – where it promptly explodes.

■ Since the bomb was on a timer, exactly 12 hours must have elapsed since One and his cohorts departed the Ark – or it wouldn't have blown up. That's just about feasible, especially if the various Launcher journeys between the Ark and Refusis Two took rather longer than would otherwise appear. But talk about the nick of time…!

Some time afterwards, on the Main Deck, the Refusian offers to help the Guardians to settle on his planet – provided they make peace with the Monoids.

■ In Erickson's novelisation, the Doctor, Steven and Dodo stick around long enough to see the first of the miniaturised Earthlings 're-enhanced' on the surface of Refusis – among them Niash, the prisoner condemned to the Minifier 700 years before, when the TARDIS first landed: "I travelled in the time of the First Commander… and his daughter, Mellium!" he tells the Doctor and friends.

The Doctor, Steven and Dodo exit to the Jungle… and soon, the TARDIS dematerialises.

Later, the TARDIS begins to land.

■ Originally, Steven was to be seen piloting the TARDIS here – and one can easily imagine William Hartnell's reaction! So the pair swapped lines, more or less.

■ The fact that they're landing means "the gravitational bearing must have rectified itself", says the Doctor. Are to infer from this that a faulty 'gravitational bearing' caused the TARDIS to move only in time, but not space, when last it materialised…?

Dodo enters the Control Room, wearing a new outfit.

■ Incredibly: Dodo's fab new gear appears identical to an outfit worn by Scots pop pixie Lulu on an edition of ABC's Saturday night pop show *Thank Your Lucky Stars*, broadcast either 15 January or 19 February 1966 – *ie*, just a few short weeks before *The Bomb* was recorded. But since *Thank Your Lucky Stars* was then being broadcast opposite *Doctor Who* in most regions, *Doctor Who*'s regular audience would never have noticed…!

The Doctor sneezes – and when his companions turn to face him, they see him fading in and out of view: "This is some form of attack!"

■ Next Episode: *The Celestial Toyroom*. DWM

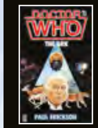
FURTHER INFO

DVD
COMPANY BBC Worldwide
YEAR 2011
CAT NO BBCDVD 2957
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1998
CAT NO BBCV 6609
AVAILABILITY Deleted

SOUNDTRACK

COMPANY BBC Audio
YEAR 2006
NARRATOR Peter Purves
AVAILABILITY Out now

NOVELISATION

COMPANY WH Allen & Co PLC/Target Books
YEAR 1986
BOOK NO 114
AUTHOR Paul Erickson
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THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team!

TELEVISION

BBC ONE
BROADCAST Saturday 15 April 2017

The Pilot

Let's look back at the opening episode of the new series, which introduced new companion Bill Potts, and saw the Doctor take on a very different role...

REVIEW BY **GRAHAM KIBBLE-WHITE**

Regimes have changed, beloved figures have passed away, and bitter cultural winds have torn up the land. Plus, *hoo-boy*, the Shadow Kin. A lot has happened since there was last a series of *Doctor Who*.

It's true. A cosmos without the Doctor scarcely bears thinking about. But now he's returned, maybe the world can get back in kilter. On the basis of *The Pilot*, it seems hopeful. He's breezed in as if he's never been away, whipped out that screwdriver and reignited the seam of Saturdayness that has lain latent, until now, in those evenings. It's a rarefied commodity, Saturdayness, easier to recognise than encapsulate. Here it is, in big, brilliant, broad bursts.

An introduction to new travelling companion Bill Potts, Steven Moffat's story is also a reintroduction to the show itself, and the lightest, most accessible, least intimidating episode for ages.

This is *Doctor Who* which doesn't look uncomfortable in the gravitational field of *Pointless Celebrities*, or a few tiers up and along on the EPG from *Britain's Got Talent*. I probably align myself more with the less lovable, more introverted parts of our show. Those that flatter the intelligence with codified plot points and arcane perils – like something buzzing on Netflix. *They're* the markers of quality drama, yes? But when I'm back at work on Monday morning, the truth is, it does my heart good to hear from the mums and dads and aunties and uncles who are reporting in about the fun their family had on Saturday night. *Doctor Who* is for everyone.

The Doctor faces up to an "old friend".

And while, you can already tell, I've judged *The Pilot* a success, it's partly so because the story hasn't been created to stand up to the obsessively detailed appraisal my word-count here demands. When you get this close to it, you see its thinness: a linear chase story, resolved to be – *oh yes, that one* – malfunctioning tech. But the slightness also lets through light to illuminate those within.

Bill's good. Even before the titles, Pearl Mackie has assured us of that. The character communicates a lot in those opening moments, not just her sexuality, but her own small prejudices ("I'd fatted her" – with slight disdain) and her intense curiosity. Even more pleasing, Mackie shows she can grab Moffat's most writerly and witty dialogue and deliver it conversationally, rather than as repartee. A little later in the episode she has a line about her expressive face, and it's true. There's so much to see. Which isn't to say she's greedy on screen, but that she's giving herself to it entirely, catching every moment; thought-processes mapped out in looks. "I always wanted to come here," she tells the Doctor, in reference to the university. "Just to serve chips?" he replies, unkindly. The merest glimmer of heartbreak crackles across her features. She has become, already, the person we check in with when we need a steer about what's going on. How freaky is this? Ah, yes, fairly freaky.

I also like her name. Bill Potts. It's got that loaded feel of the ordinary, and the same mix of proper and common noun that worked for Amy Pond – except Bill isn't like her. She comes more from the world of Rose Tyler: big dreams, low income, still living at home with a flighty maternal figure. She's a real person, saying real things like, "Hey! I'll make you a cuppa for the bath!" Some sources (I don't know which, it all becomes mulch) claim she was named in recognition of La Piper, and certainly her final scene in this episode is a homage to the last moments of *Rose*. I think that makes sense. A decade on, that first 'modern era' companion still feels like the baseline for all who've followed. It is a good point from which to relaunch *Doctor Who*.

Where Bill departs from Rose is in how she shapes the Doctor.

Year One, Peter Capaldi's Time Lord was resistant, defined by his inability or refusal to

Nardole and the Doctor sneak off to check up on the Vault. But what lies within?

As seasoned fans squeal with delight, Bill remains blissfully unaware of the Doctor’s collection of sonic screwdrivers.

emotionally engage. And angry. About something. Year Two, a redeemed hero, reconnecting with life. Although at times that swung a little too far – the overuse of dark glasses and electric guitar were like a campaign for approval from the cool kids. But mostly a nicely cranky and operatic Doctor. The process of softening his frightening elements continued over two Christmasses, to the point he was becoming a little lost. The detail burnished off. But in *The Pilot*, we see him adopt a new role. For the first time since Jon Pertwee’s stint, the Time Lord becomes a guardian. That feels apt for this incarnation, and, perhaps, this actor, but also it makes immediate sense of the Doctor and companion dynamic – which in this modern era has required some underlying thesis (usually, she fancies him).

‘For the first time since Pertwee, the Doctor becomes a guardian... it makes immediate sense of the Doctor and companion dynamic.’

“I noticed you,” he tells Bill, his eyes flickering to check-in with the photo of his granddaughter, Susan (does that have some greater portent?). There’s a melancholic kindness about his offer to tutor her, in that he’s recognising her disappointments. It’s instructive, then, how quickly she comes to him when she’s in trouble. This is our hero as ‘the mother hen’, to use Pertwee’s own progressive gender-bending analogy. Not that Bill is the perfect *ingénue*. She’s *au fait* with sci-fi clichés, and her response to the TARDIS – “It’s like a… kitchen!” – plus her refusal to do the old ‘Doctor who?’ gag going into the title sequence, all put him on the back foot. But not so much that they’re sparring, thank God. Yes, it’s a good place for the Doctor to be, a vantage from where he can remain remote, an authority figure of sorts, but a nurturing one.

That’s how it’s working with Bill, and I’m going to think of her – at least for the time being – as the Doctor’s charge, because that’s a nice *Doctor Who* phrase and you don’t see it so much. Matt Lucas’ Nardole, meanwhile, is his *assistant*. Sort of. Although he demurs to the guvnor as ‘Sir’, their gentle bickering as they tinker with the Vault’s mechanics (“So turn it, and then it’ll...”/“*I’m turning it!*”) is the kind of thing you’d hear from a couple trying to start the family car, and gently confers a level of intimacy between them. But should we read anything more into their later exchange? The one where the Doctor declares, “Never underestimate a crush,” and Nardole comes back, “Ooo, you’re telling me!”

At the press launch for the series, Lucas spoke movingly about what *Doctor Who* meant to him, and his hope that he hadn’t now “ruined it” for viewers. It seemed a strange anxiety, further described when he sought to assure the room he will be less comedic as the series continues. It’s as if he wants to box-in those qualities we most associate with him. Actually, it is true that when he’s grabbing hard at the funny stuff, I liked him a bit less. That “I’d give it a minute if I were you” line is pretty well-thumbed, but would have been improved if he’d thrown it away a little more. No, he’s at his best when the character is busy. Shuttling off on side missions, punctuating his work with a stream of small, effete exclamations. He’s a capable Frank Spencer, if that’s not an oxymoron, and that works well enough for me. He certainly hasn’t ruined *Doctor Who*.

Here is our show for 2017. The Doctor and Nardole, who are guarding a vault for some reason, upholding a promise our hero has made to someone or other. I’m going to guess we won’t see inside the thing for another couple of months, and that’s a fine tease. Then there’s Bill, who is fun, funny, capable, and *new*. From the set-up, to the direction (a brilliant, fluid début from director Lawrence Gough) to Murray Gold’s overhauled score (notably sparse at times, with really beautiful woodwind and bass for Bill) the whole thing feels lighter on its feet. It’s as if it’s divested of a hundredweight of luggage.

It comes at an unlikely time, perhaps. These are the last days of *this* regime, as Peter Capaldi, Steven Moffat – and more besides – will all be gone quite soon. But rather than winding down, the show is winding up the mechanism, its own, wonderful “What the hell?” gesture as it takes back Saturdays once again. *The Pilot* won’t be the greatest story this year, but it *is* great. I’m so happy to see *Doctor Who* again, and that feels reciprocal. As if it’s happy to see all of us too.

TELEVISION

BBC ONE
BROADCAST Saturday 22 April 2017

Smile

For her first 'proper' trip in the TARDIS, the Doctor takes Bill to a future Earth colony. But did this episode leave us with smiles on our faces?

REVIEW BY **GRAHAM KIBBLE-WHITE**

Bill tucks in to some blue grub. Yum.

“I'm happy, I hope you're happy too.” This is how the Doctor mollifies an Emojibot. It's a line that's undergone a little revision from the shooting script, and it's tempting to think it was Peter Capaldi himself who twisted it into Bowie. Perfect for *Doctor Who*'s own Thin White Duke. Perfect, in fact, to think the time traveller might be a devotee of 'Zavid'. Particularly – and, yes, I'm going to stretch this thought *right out* until it gets me to where I need to be – as by the end of *Smile*, he's become the man who sold the world.

Quite how the colonists have any basis for commencing a bartering relationship with their new landlords will have to remain a mystery. It's hard to know what the 'bots would want, despite their ker-ching of £ signs. Oiling? But that doesn't feel like a weakness in the story. Frank Cottrell-Boyce's script sketches out a practical kind of optimism, and so it seems okay to assume they'll find some sort of compromise.

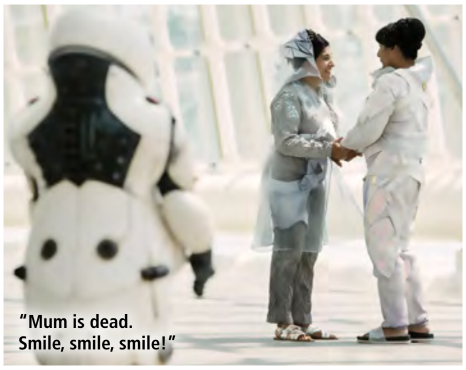
Practical optimism – goodies prevailing over baddies, after a fashion – is the warp and weft of *Doctor Who*, and this adventure proves Cottrell-Boyce gets it. He gets our show; his show too, let's be honest. “Do you know what it means when something chases you very slowly?” asks the Doctor, cheekily highlighting an inconvenient truth of monster costuming. “It means there's a reason they don't have to run.” Ah, yes! That works!

The Doctor explores Gliese 581 D.

Meanwhile, the plot is tapping into *Doctor Who*'s ongoing background narrative about the doomed future-history of the planet Earth (*cf. The Ark*, *The Ark in Space*, *Frontios*, *The End of the World*) but elevates it up from exposition to incident with Bill discovering the information for herself. “Did something terrible happen?” she asks the Doctor. When you put it like that, well, yes it did, actually. It's good to be reminded that the series jogs along quite happily on top of epochal tragedies.

Asking questions, shining new lights, proves to be Bill's MO in this episode. While she's still in that new companion glow, she wants to know why the chairs in the TARDIS are so far from the controls, how much the thing actually cost, why the Doctor stole it, why he's Scottish, and how come he takes it upon himself to be the person who puts right what's gone awry. The latter brings about a lovely line from the traveller: “I happen to be passing by, so I'm mucking in.”

This is really the joy of these 45 minutes, hanging out with a couple of characters who like being together, and who co-operate gently to move a story forwards across a series of entertaining, free-ranging conversations. One almost wishes the episode had remained a two-hander, the Doctor finding some sort of equilibrium before the colonists – who, in truth, are quite boring colonists – stepped out. I could have hung around with him and Bill all day. Particularly when the robots force him to adopt a smile. It's a hilarious thing, hanging there like a barbecue gazebo on a listed building.



“Mum is dead. Smile, smile, smile!”

In many ways, this is a brutal tale, lightly told, almost disdainfully so for the casualties. The two deaths (which take place before the title sequence) are bodily rendered, as the shoal of Vardies destroy flesh, leaving a flurry of bones clattering down. One of their victims, it turns out, is played by Mina Anwar, which is a rum final note for Rani's mum off of *The Sarah Jane Adventures*. From Bannerman Road to Compost Corner…

In every way, the meat in this story is reserved for the automata, and while their swarming variant is conceptually interesting, it doesn't have the visual appeal of the Emojibots, who are perfectly placed – like the Chumblies before them – on the cute/evil axis. Okay, they do represent another instance where malfunctioning technology is the root of a story's ills, but at least it's a malfunctioning technology with something of a point of view. And while I don't feel there's quite enough here to really convince us these servitors have ascended beyond a Fitbit, I appreciate the principle of the Doctor going into bat for the 'dry brains'. One would like to think that somewhere out there, their brethren, the Mechonoids, were chirruping and wobbling in appreciation. Finally, colony robots getting some representation.

In the stead of *The Pilot*, *Smile* continues to be free-flowing, easily enjoyable, beautiful-to-look-at *Doctor Who*. There's sufficient to ruminate on, and very little to confound. It's straight ahead entertainment, featuring highly likeable characters and a realistic morality. That seems to be a solid course for the early part of this run, particularly as we know there are quite *masterful* complications to come somewhere up ahead… 😉

TELEVISION

BBC ONE
BROADCAST Saturday 29 April 2017

Thin Ice

A period setting, a mystery, and a monster. The perfect combination for a chilling episode of *Doctor Who*...

REVIEW BY **GRAHAM KIBBLE-WHITE**

Sutcliffe: not such a good ambassador for humanity.

It's a moment in between moments that sticks with me from *Thin Ice*, and it comes early into the story. Bill points out that she might appear obtrusive in London, 1814, thanks to one thing: melanin. Although it's peopled by despots and robots, the Doctor's world can be morally naïve, essaying its unpleasantries only in allegory. With that in mind, it looks like he's going to shake off the complicated portents of his companion's comment. Then she continues: "Slavery is still totally a thing," and that's where we find it. The pause before he answers, with so much in the balance.

"Yes it is."

With this admission, *Doctor Who* lets in the real world in a way it's rarely done before. Following directly on from an adventure where we saw humanity's guileless subjugation of a species of Kenwood-type automatons, there's no bright-future trappings here. No moral get-out clause. It's a head-on acceptance that, actually, there are some things dispiritingly bleak and horrible about humanity. Allowing that through the door is huge.

The exchange is a credit to writer Sarah Dollard, who does well to then offer up a story full of fun and danger, which doesn't diminish the sentiment with which it began. Let me signpost another moment between moments, in fact, that gets us there. It's as the Doctor and Bill are scampering down the steps onto the frozen Thames; he looks back at her and flashes an easy smile, as if, *this is what I've been telling you about!*

No wonder, because this is favoured *Doctor Who* territory – a period setting, a mystery, a monster, apple-cheeked street kids – but given a fresh airing. All the familiar connectors are there towards the final unmasking of a marooned and malevolent alien menace (speculation of Sutcliffe requiring rocket fuel), but in the end, it turns out he's just a local toff, in it for the money. His racism isn't what defines him – other than as being definitively human – because the script isn't pushing too hard on that pedal. Rather it informs his tawdry sense of privilege. That means when the Doctor socks him across the jaw, and when our hero then delivers his, "That's what defines a species..." speech (Peter Capaldi doing so with a well-judged gentleness that doesn't strive to take the floor), neither feel like the trite, simplistic victory against prejudice they possibly could have become.

This is a great story. So great, it can risk basing its central line around the harvesting of monster guano, with all the easy possibilities that affords a mean-spirited reviewer. It also ventures into other hazard areas, by exploring the theme from this Doctor's début year which had painted him as a little too remote and uncaring for... well, at least for my liking. We see young Spider consumed from below, only his hand remaining above the ice, still holding the sonic screwdriver. The Time Lord steps in and retrieves it with visible relief. "Save him," says Bill. "I can't, he's gone," he replies, opening up discussion yet again about how his response to death seems cold to we humans. While I didn't buy the line about, "I've never had time for the luxury of outrage" (how pompous!) the exchanges regarding how many times he's watched people die and, moreover, how many of those he caused himself, went right to the core of this incarnation. The one who reserves "smug" for himself actually looked a little *embarrassed*. At last there's someone bright and bold enough to properly skewer him.

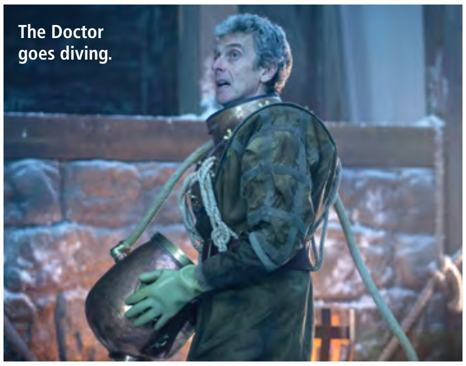
It's a satisfying moment, all the more because the story doesn't dawdle over it. Before you know it, the Doctor is back to being this year's agreeably scary grandfather figure, reading from *Der Struwwelpeter* (stories of misbehaving children and their gruesome comeuppances) to the youngsters and producing stolen pies from a top hat.

There is perhaps one production shortcoming in *Thin Ice*, and it feels okay to mention that kind of thing nowadays when visual failures are a rarity in *Doctor Who*, and that's the final images of the beast below, now free, leaving the Thames. Not that what we see looks *bad*, it's just there isn't enough of it. Glimpses of a wafting fin only direct your attention to the fact there's no satisfying long shot of the creature for its final goodbye. Sometimes, you can't help but long for the impunity of the Skarasen.

> **'It's a head-on acceptance that, actually, there are some things dispiritingly bleak and horrible about humanity.'**

If the Doctor doesn't have time enough for rage, I lack the space to fully communicate my enthusiasm for this adventure. A few paragraphs more, and I'd be quoting, almost verbatim, the master class of exposition that is the conversation with the overseer about what's going on in Sutcliffe's factory ("All the way to Hampton?... Hampton is *code* for the steel mill"). But there's a velocity, anyway, to *Doctor Who* right now which keeps shuttling us forward. *Knock! Knock! Knock!* What's next?

Little thief!



The Doctor goes diving.

AUDIO FREQUENCIES

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The latest audio adventures from Big Finish see the Fourth Doctor go to the movies and the Eighth Doctor trapped at the end of the universe…

REVIEW BY **PAUL KIRKLEY**

REVIEWED THIS MONTH
- *Doom Coalition 4* (featuring the Eighth Doctor)
RRP £20 (CD/download)
- *The Silent Scream* (featuring the Fourth Doctor)
RRP £10.99 (CD), £8.99 (download)
- *Zaltys* (featuring the Fifth Doctor)
RRP £14.99 (CD), £12.99 (download)

Arcs are a fairly recent phenomenon in *Doctor Who* (as opposed to arks, which were ten-a-penny back in the day). And even now, in an era when seasons build towards a finale, as opposed to just carrying on until they stop, continuing story threads – a Bad Wolf mention here, a Vote Saxon poster there – tend to manifest as background noise that your causal viewer might not even notice.

Doom Coalition is something else. At 16 episodes, it's been called 'the biggest single story in *Doctor Who* history'. That's not to say it hasn't wandered off down many an enjoyable plot cul-de-sac – with the Doctor, there's always time for a quick adventure before tea. But, across four box sets, its centre of gravity has stayed the same, with events always returning to the eponymous cabal of Time Lords and their plot to save Gallifrey by bringing about the end of… everything else.

DOCTOR WHO
DOOM COALITION 4
PAUL McGANN • NICOLA WALKER • HATTIE MORAHAN • ALEX KINGSTON
DOCTOR WHO
DOOM COALITION 4

Its final chapter, then, is very much an Event. But, like its immediate predecessor, which opened with the BBC Audio Award-winning *Absent Friends*, *Doom Coalition 4* starts small with another tight, John Dorney-scripted bottle episode.

Hurtling into a 'murdered future' in an escape shuttle that's anything but, the Doctor and companions Liv and Helen are the only beings left alive in an eternity of emptiness – which, as a way of setting up a three-hander for Paul McGann, Nicola Walker and Hattie Morahan without fear of interruption, is certainly extreme.

Convinced he's finally been beaten – and, worse, that his talent for incorrigible meddling has handed his enemies their victory – the Doctor cuts an unusually dejected figure. "There's always a way out," he laments. "Until there isn't."

Liv, by contrast, is the very model of indefatigable – a proper Pollyanna who, when Plans A and B go belly up, simply insists there's still the best part of an alphabet of plans to work through. So many plans, in fact, that, for a chamber piece largely set in one room, *Ship in a Bottle* develops into a surprisingly action-packed affair, complete with space walks and an attempt to sail the time winds by rigging actual sails, that you suspect wouldn't come cheap on the telly.

With a cast of this calibre, a bit more philosophical fat-chewing and a shade less functional plot chatter might have been desirable. But if Dorney's script lacks the emotional heft of *Absent Friends*, it makes up for it with a mix of zingy dialogue and a genuine, urgent sense of peril, building to a real doozy of a cliffhanger.

The effects of that cliffhanger continue to resonate throughout Matt Fitton's *Songs of Love*, which shifts the focus back to the genocidal Cardinal Padrac as he plans to bring about the end of days. "When the future becomes unclear, people want certainties," he tells the High Council, topically, outlining what could firmly be described as a 'Gallifrey first' foreign policy.

Robert Bathurst gives a fabulously purring performance as the DC's senior partner, whose urbane charm masks the ruthless streak of a man willing to wipe out the whole of creation without once showing signs of (I'm so sorry) cold feet. His manipulation of the empathic, time-splintered Caleera (Emma Cunnife), in particular, is horribly abusive, though he does betray a chink in his armour by falling for River Song's laser-guided flirting. (This story catches Alex Kingston's saucy star maiden on her way to her "final destination", though don't ask me which one, because I've lost my spreadsheet.) We also welcome back split personality Time Lord sociopath the Eleven, played with snarling relish by Mark Bonnar, who is literally in everything these days. Look, there he is coming through your door now.

Fitton also scripts the set's third instalment, in which the Angels take Manhattan. Again. Set in 1970s New York, *The Side of the Angels* finds Cardinal Ollistra – played in Big Finish's *War Doctor* audios by Jacqueline Pearce, and here by

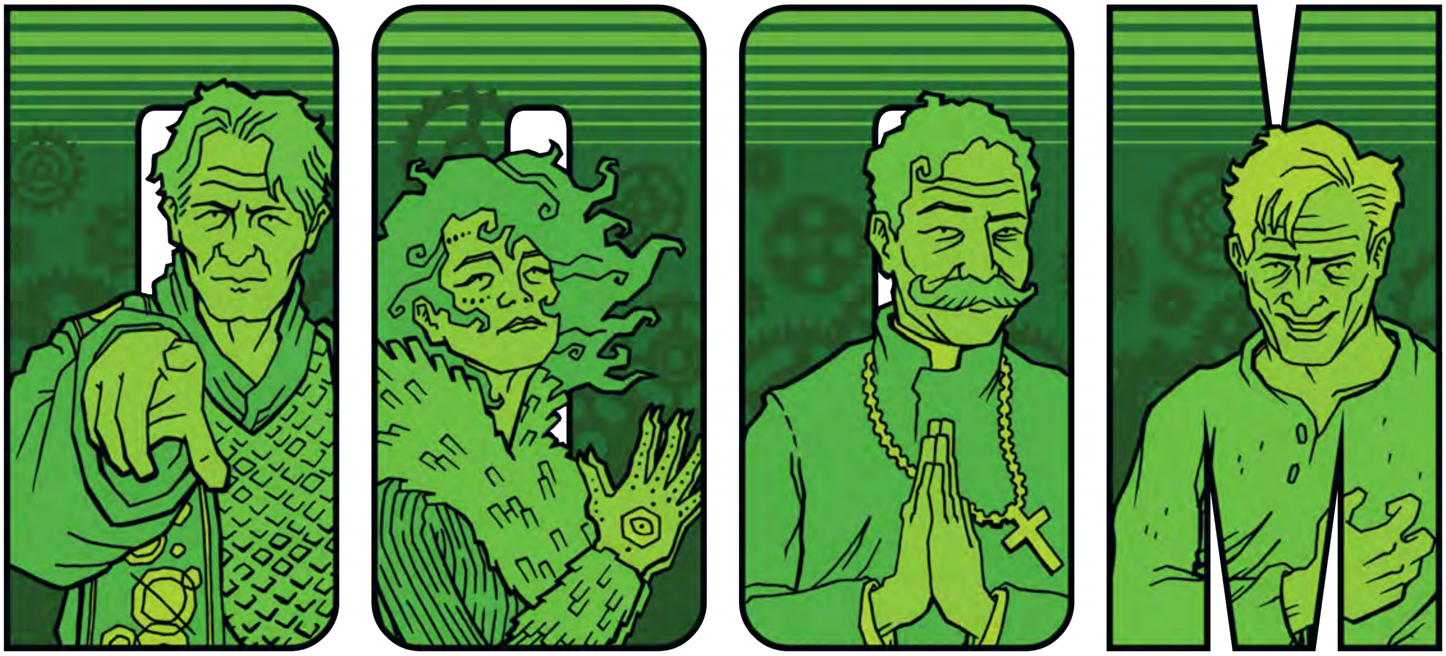


ILLUSTRATION BY **JAMIE LENMAN**

Broadchurch's Carolyn Pickles – striking a dangerous bargain with the temporal scavengers in order to provide refuge from Cadrac's forthcoming cataclysm.

Her fixer for the deal is none other than the Monk, of meddling fame, who's camped out in NYC in the guise of a preacher. ("Did the Doctor go to school with anyone who *isn't* a Time Lord super criminal?" asks a despairing Liv.) It's a bumptious performance from Rufus Hound, whose *ding-dong* Terry Thomas act provides a nice contrast to the Noo Yoik accents everyone else is rocking. (Is it just me who has a problem with British actors speaking in those "Gee, Officer Krupky" West End musical voices?)

Liv and Helen continue to lurch from one hot mess to another with barely time to catch their breath between scrapes – something Litton acknowledges with a nice gag about them being tied to a railway line. (It's surely only a matter of time.) Their trials include an encounter with an Angel emerging from a video screen that's virtually a carbon copy of Amy being menaced in *The Time of Angels* – but as that's one of *Who*'s all-time great scares, it's hard to begrudge this repeat performance.

Indeed, the whole episode plays like an Angels' greatest hits album, complete with "don't blink", people being sent back in time to "live to death" and the creatures taking the voice of a recent victim, and it's none the worse for that. It's a story that takes a while to get going but really ramps up the tension in a thrilling final act, as the city is hit by a blackout. "If New York is going dark," warns the Doctor, "it will be a hunting ground for the Angels." Eek.

And so, after a full 16 hours of storytelling, it falls to *Stop the Clock* to provide a satisfying pay-off to the *Doom Coalition* saga. Does it succeed? Pretty much. For a real-time race against the clock, it's surprisingly sluggish out of the blocks, and the plotting feels a bit overstuffed at times, with so many bluffs and counter-bluffs of the "I'd kill you now, except…" nature it's on the verge of becoming ridiculous. There's also a scene in which the Eleven taunts his armed captor – shades of Hannibal Lecter and Clarice Starling, not to mention Missy and Osgood – that manages to be both deeply silly and utterly chilling at the same time.

Then, in the last half-hour, John Dorney's story begins to build up a real head of steam, until there's a genuine, electric sense of the listener being present at a critical moment in the history of the universe.

For all the apocalyptic, end-of-everything high stakes, though, Dorney once again keeps his focus small and sharp. Yes, he sets the scene for the Time War, which can't help but feel huge, but even then he does it by rehearsing the very personal moral dilemma – Gallifrey or the universe? – the Doctor will face after his next regeneration. He also prefigures one of the great themes of twenty-first-century *Doctor Who* – the potential of small, seemingly insignificant people to do great things – in scenes that satisfyingly recall both Donna's elevation to the most important temp in the universe and Rose's transformation into the Bad Wolf.

This, really, is how *Doctor Who* ought to do Armageddon. It's big, and epic, spanning the whole of space and time – even going *beyond* space and time – but, in the final analysis, it's a story of heroes; of extraordinary people and places, but also of ordinary people being terribly brave in the face of incredible danger. Across its 16 discs, *Doom Coalition*, expertly marshalled by director Ken Bentley, has been all these things. And what finer trio of actors than Paul McGann, Nicola Walker and Hattie Morahan – surely a contender for the most supercharged TARDIS team ever – to provide the series with its beating, human heart? Or half-human heart, in the case of one of them.

> **'There's a genuine, electric sense of the listener being present at a critical moment in the history of the universe...'**

VINYL

DEMON RRP £24.99

REVIEWED THIS MONTH

- *Doctor Who and the Pescatons*
- *Doctor Who Sound Effects*

Record Store Day celebrated its tenth anniversary this year. Among the vast array of exclusive releases was Demon Records' reissue of a genuine curio: the first ever 'original' *Doctor Who* audio drama, *Doctor Who and the Pescatons,* released on handsome heavyweight sea-green vinyl complete with replica sleeve.

Originally issued as a standalone LP in 1976 by Argo Records, this tale of the Fourth Doctor and Sarah Jane Smith's encounter with shark-like alien invaders is both an interesting experiment and an odd fish, if you'll forgive the pun. Produced decades before the well-crafted, quality-controlled output of Big Finish, it's an independently made approximation of *Doctor Who* that doesn't quite gel. Reputedly, the series was licensed to Argo for a pittance due to an administrative error, much to the annoyance of the then-production team.

The script, by Troughton-era writer Victor Pemberton is a revamp of his 1968 TV story *Fury from the Deep* with a surprising amount of added extra horror. The presence of Tom Baker and Elisabeth Sladen gives *The Pescatons* an air of authenticity, but Pemberton doesn't really get their characters right, so although they sound familiar, they're a little off. That said, although Pemberton's professorial, piccolo-playing Fourth Doctor isn't quite right, Tom Baker is in his element as narrator, particularly when describing the Doctor's eerie journey to the ocean floor and the Pescaton attack on central London. We're even treated to the incongruous sound of Tom singing *Hello Dolly* to a ravenous alien shark monster, which isn't something you hear every day.

Poor Lis Sladen gets a bit of a raw deal by comparison, saddled with the task of breathing life into an unrecognisably grumpy Sarah Jane, but she makes it work, even when Pemberton bizarrely gives her a baby to mind. Tom and Lis are joined by American actor Bill Mitchell as Pescaton leader Zor, who, tasked with playing a giant fish has to be heard to be believed, delivering B-movie lines like *"We have been wading for youu Dag-durrrrrr"* absolutely straight, but in the laid-back transatlantic drawl of a 70s FM Radio DJ. For all its faults, *The Pescatons* still makes for interesting listening. Of all the *Doctor Who* records released over the years, it's the only one purpose-built as an LP. It sounds warm and full on vinyl, and it's fun to hear it as nature intended.

Also included within the attractive double gatefold cover is a bonus reissue of the *Doctor Who* fan's 1977 accessory of choice, the BBC Radiophonic Workshop's *Sound Effects No.19* LP – 22 tracks of inventive and quite bonkers sounds and atmospheres from the show's mid-70s era. Pressed on gleaming translucent orange vinyl, it's not likely you'll reach for it at parties, but *Kraal Disorientation Chamber* is strangely relaxing, and there's always the option of treating your neighbours to the closing eight tracks of miscellaneous shrill gun blast effects. These albums were the start of *Doctor Who*'s illustrious career on audio, and so it's fitting to see them paired together here.

MARTIN RUDDOCK

DOCTOR WHO
AND THE PESCATONS

Doctor Who in La La Land? It's the sort of idea you can imagine would have crossed script editor Christopher H Bidmead's desk pretty quickly on its way to the bin. And yet, here we are, with the 1980 vintage Fourth Doctor whooping it up in Twenties Hollywoodland like Bidmead's predecessor, Douglas Adams, had never left.

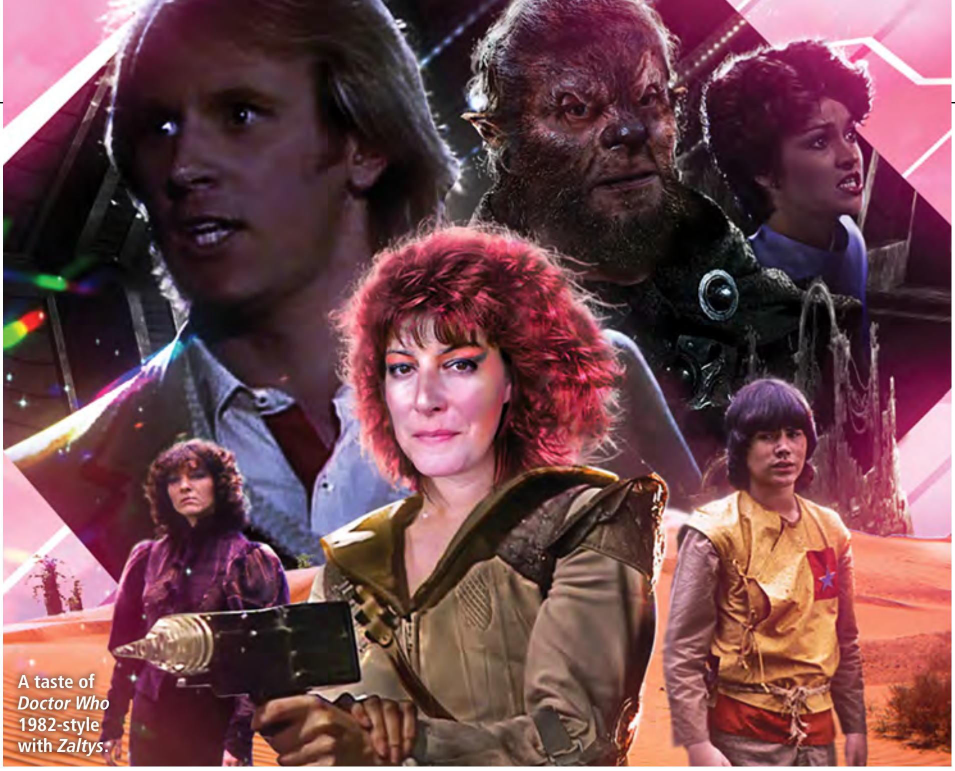
Lalla Ward explicitly makes the point that *The Silent Scream* – in which faded screen sirens find that a new career in the talkies comes at a deadly price – reminds her of one of her dear friend Douglas' ideas. A light, spritzy, comedy time-travel remake of *Sunset Boulevard* (now *that's* an elevator pitch), it's such a departure from the house style of the 1980/81 series it's hard to picture Tom Baker in those sober shades of burgundy and purple. In fact, Baker is at his very sauciest here, flirting with every dame in town and saying things like "Is that soda water? I'm tingling for a fizzy sip!" ►

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD IN
THE SILENT SCREAM
BY JAMES GOSS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

James Goss provides him with several signature Fourth Doctor moments, like the way he goes from goofing about in front of the camera to deadly serious in a heartbeat. He also declares that "cinema is the chance to see the world through the eyes of a child, and when you're as old as I am, that's magnificent". Which sounds like as good a mission statement for this Doctor as any. Lalla Ward is at her gutsy best, too, "bursting in, all Mary Pickford," while John Leeson has fun turning K9 into the world's earliest in-car sat-nav.

Goss packs his script with witty asides and meta jokes ("A rescue attempt in the final reel? How heroic"), even daring to poke fun at screenplays which reduce their leading ladies to nothing more than scream queens. I can't think *what* he's referring to, can you readers? There's also a sly dig at a certain stripe of collector who, in their lust to own and control their hobby, have forgotten why they once enjoyed it in the first place. And just in case the imputation isn't clear, the character in question describes something as "a curate's egg" – a phrase surely only used in the twenty-first century by *Doctor Who* fans. Case closed.

For all its larky nature, *The Silent Scream* has something to say about our fear of being forgotten, and the human desire to leave a footprint on the world. The fact it does it with such a light touch is just one of this lovely story's many charms, so hooray for Hollywood.


A taste of *Doctor Who* 1982-style with *Zaltys*.

If *The Silent Scream* delights in being nothing like the TV season in which it is set, Fifth Doctor adventure *Zaltys* is made of pure 1982. So much so that the first ten minutes could have been recorded against a couple of TARDIS wall flats, as the regulars snipe and moan at each other about all the usual suspects like maths and E-Space and Heathrow.

When the action moves to Zaltys – the so-called 'planet of the dead' where the natives have gone into hibernation to avoid an imminent catastrophe – writer Matthew J Elliot delights in piling on vivid, technicolour characters and imagery, including a psychic wolfman and a woman who's half fish, while the planet itself is a lurid landscape of orange beaches and purple skies that would have required some dangerously experimental Quantel Paintbox in 1982.

It's a vampire tale, at heart, but not a particularly scary one, full-blooded Gothic horror not really being *de rigueur* during this period of *Doctor Who*. Instead, Elliott adopts a rather relaxed and perambulatory approach, liberally sprinkling his script with nod-and-a-wink in-jokes about ventilation shafts, twisted ankles and corridors that all look the same.

> **'The script is sprinkled with in-jokes about ventilation shafts, twisted ankles and corridors that all look the same.'**

The story suffers somewhat from this lack of narrative oomph, despite fine work from a strong cast (take a bow, in particular, Sean Barrett, Niamh Cusack and Philip Franks). But that's okay – not every *Doctor Who* story can be an apocalyptic epic spanning more discs than the entire recorded output of The Beatles, and even the Doctor can't be expected to save the entire universe *every* week. Really, two or three times a month is all we ask.

TALKING BOOKS

BBC AUDIO

REVIEWED THIS MONTH

- *Four to Doomsday* (featuring the Fifth Doctor) RRP £20 (CD)
- *The Mind of Evil* (featuring the Third Doctor) RRP £20 (CD)

It's a lovely thing that decades after their time in the TARDIS came to an end, *Doctor Who* performers have the opportunity to ply their trade and show us what they're really capable of.

Matthew Waterhouse's reading of *Four to Doomsday* is engaging, full of well-drawn characters and is hugely entertaining – a feat not to be sniffed at when you consider the television story Terrance Dicks' novel is adapting. It's all a bit average, as is the novel itself, but it really comes alive as an audiobook.

Waterhouse gives this his all, logging faithful renditions of the TARDIS regulars of the day. In fact, his Fifth Doctor impersonation is astonishing. Unlike other Doctors who provide clear vocal characteristics to ape, Peter Davison has a much more neutral cadence, but Waterhouse injects the character here with that breathless enthusiasm that so perfectly captures this incarnation. Elsewhere, villain of the piece Monarch is great fun, the actor giving a perfect frog-in the throat rumble. By the time you get to the last act, the beleaguered Urbankan sounds like he's got a bad case of indigestion, with Waterhouse suffering gamely for his art.

It's a jump back in time and down to Earth for our second release from the Target audiobook range this month with *The Mind of Evil*, about as perfect a slice of Pertwee era, UNIT family adventure you're likely to find. The novel comes from latter-day Terrance Dicks, when the godfather of *Doctor Who* fiction found a second wave of creativity after a period of seemingly dashing these things off in a lunchtime. *The Mind of Evil* is a pitch-perfect recreation of an era the author was intimately involved in, as was reader Richard Franklin, *aka* Mike Yates.

Franklin brings his usual polished and clear manner to the release, bringing a wide range of characters into being with skilful oration. After three releases in a row with Franklin as narrator, it's perhaps time for a little variety to the Jon Pertwee novels. A return for Katy Manning or even Jon Culshaw would be welcome on a future release.

The sound design is up to the usual high standard across both releases this month, but *The Mind of Evil* really pulls out the stops. There's a lot for the editor to get stuck into here: brutally rendered prison riots, fist fights and a sinister Keller Machine. There's even a cameo from a Nicholas Briggs-voiced Dalek that corrects a vocal inaccuracy in the TV original, once again showing the attention to detail that is a hallmark of this always excellent range.

MARK WRIGHT

BBC
DOCTOR WHO
FOUR TO DOOMSDAY
TERRANCE DICKS
READ BY MATTHEW WATERHOUSE

BBC
DOCTOR WHO
THE MIND OF EVIL
TERRANCE DICKS
READ BY RICHARD FRANKLIN

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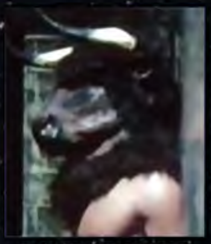
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Prizes TO BE WON!

Bag yourself all the latest *Who* goodies!

CROSSWORD

Do you know *Smile* from the Smilers? You do? But can you solve this month's puzzle?

Win! THE NINTH DOCTOR CHRONICLES!

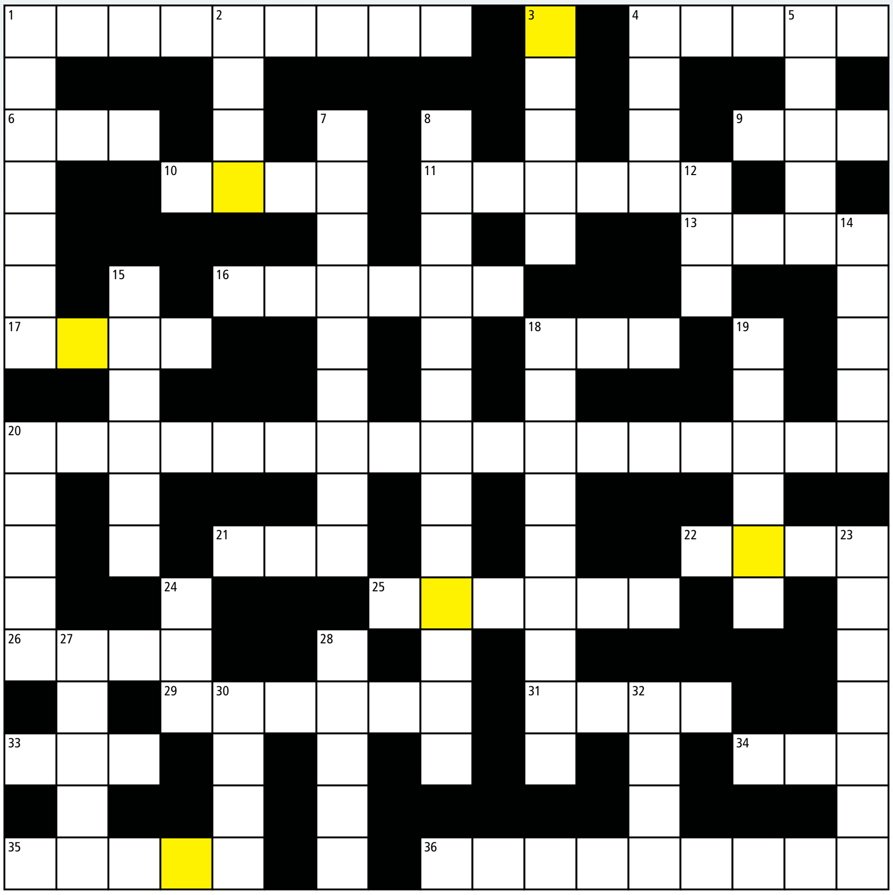
New from Big Finish is *The Ninth Doctor Chronicles* – four new stories from the Ninth Doctor's era performed by Nicholas Briggs, and featuring Bruno Langley as Adam Mitchell and Camille Coduri as Jackie Tyler. The stories are: *The Bleeding Heart* by Cavan Scott, *The Window on the Moor* by Una McCormack, *The Other Side* by Scott Handcock and *Retail Therapy* by James Goss.

The adventures take the Doctor and his companions to Galen, the renowned 'planet of peace' where people come to heal; the Yorkshire moors, where Rose meets Emily Brontë; inside an abandoned cinema which sources a temporal tsunami disturbance that is preventing the Doctor from taking Adam Mitchell home; and on the Powell Estate, where Jackie Tyler is a star saleswoman.

The Ninth Doctor Chronicles is available from *bigfinish.com* in May, priced £23 on CD and £20 to download.

DOCTOR WHO
THE NINTH DOCTOR CHRONICLES

DWM has **FIVE** box sets to give away to readers who can successfully rearrange the letters in the yellow squares to form a threat encountered by the Ninth Doctor.



ACROSS

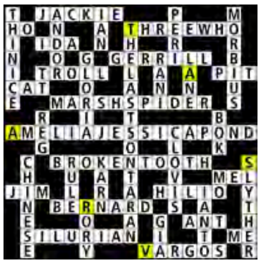
1 Character played by Ralf Little (9)
4 _____ Fair – the Doctor took Bill here (5)
6 World's ___ – district of London, possibly where the Daleks landed their saucer (3)
9 Early name for the character Captain Jack (3)
10 (and 21 Across) Recommended reaction to Chloe Webber (4,3)
11 (and 16 Across) Prolific *Doctor Who* writer (6,6)
13 He fought the Emojibots (4)
16 See 11 Across
17 Mavic Chen's spaceship – The ____ (4)
18 (and 22 Across) The Fourth Doctor said it was in June (3,4)
20 Where the Doctor met Bill (2,5,10)
21 See 10 Across
22 See18 Across
25 He was recruited by the Mentiads (6)
26 How Gerrill described Sarah (4)
29 The "same thing" as quantum physics (6)
31 Roman emperor who the First Doctor met (4)
33 One of the Wolves of Fenric (3)
34 Mrs ___ – character invented by Dr Moon when talking to Donna (3)
35 Grace abandoned him at the opera (5)
36 She had to smile even though her mum was dead (9)

DOWN

1 Davros turned him into a Dalek (7)
2 Daphne ____ – costume designer (4)
3 The Doctor has a photo of her on his desk (5)
4 "You made us, man of evil, but we are ____" (4)
5 Patsy _____ – played the Ghoul (5)
7 What 33 Across called the Doctor (9)
8 Heather's retinal defect (1,4,2,3,4)
12 Production code of *The Mutants* (1,1,1)
14 Salamander –____ *of the World* (5)
15 One of the Swampies (6)
18 Robots involved in a skirmish with Daleks (9)
19 Street urchin who stole the sonic screwdriver (6)
20 The Doctor has a photo of her on his desk (5)
23 The Master used one to stalk the Doctor (7)
24 Alien from an unmade William Emms story? (3)
27 He was killed by Shockeye (5)
28 He thought he'd been killed at Demon's Run (5)
30 Norse god impersonated by the Mire (4)
32 A Cryon (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: VASTRA

Win! UNIT ASSEMBLED CDs!

UNIT: ASSEMBLED
BIG FINISH
DOCTOR WHO
UNIT
ASSEMBLED
AN EPIC NEW AUDIO ADVENTURE

Kate Lethbridge-Stewart and her UNIT team investigate alien attacks on Earth in this new five-disc box set from Big Finish.

In *Call to Arms* by Matt Fitton, Mike Yates braves a stormy night in the Lakes to help celebrate a milestone for John Benton. But a long-buried past is about to catch up with them.

The second story in the set is *Tidal Wave* by Guy Adams. When an experimental tidal power generator needs its eco-friendly credentials checked, Kate calls in an expert: Jo Jones.

In *Retrieval*, also by Guy Adams, as the Silurians reclaim their birthright, UNIT must stand against them.

Finally, Matt Fitton's *United* sees the Silurians hold Great Britain under siege. With Kate trapped, Jo, Mike and Benton are ready to do their duty and stand united.

UNIT Assembled is available in May from *bigfinish.com*, priced £20 on CD and to download. We're giving away **FIVE** box sets – if you would like to be in with the chance of winning one, all you need to do is correctly answer the following question:

As revealed in the 2015 episode *The Zygon Inversion*, what is Osgood's first name?

A Petronella
B Cinderella
C Nutella

BBC
DOCTOR WHO
PLANET OF GIANTS
TERRANCE DICKS

Win! PLANET OF GIANTS TALKING BOOK!

Carole Ann Ford, who played the Doctor's granddaughter Susan in *Doctor Who* during the show's inaugural year, reads Terrance Dicks' novelisation of the 1964 serial *Planet of Giants* for this new release from BBC Audio.

The Doctor is feeling confident: this time the TARDIS has landed on Earth – in England, 1963. But when he and his companions Susan, Ian and Barbara venture outside, they are soon lost in a maze of ravines and menaced by gigantic insects. However, the insects are dying. *Every* living thing is dying…

Meanwhile, in a cottage garden, the man from the Ministry arrives to stop the production of a pesticide with the power to destroy all life forms. But the men who invented it will stop at nothing – not even murder – in their desire to see their plan succeed.

Can the one-inch-tall Doctor foil their plans?

Planet of Giants is available now from BBC Audio, priced £20. We've got **FIVE** copies of the CD to give away to readers who can correctly answer this simple question:

In *Planet of Giants*, what is the name of the deadly insecticide that threatens the environment?

A DN6
B MP3
C ITV

Win! CLASSIC TV ADVENTURES CDs!

BBC
DOCTOR WHO
CLASSIC TV ADVENTURES
SEVEN NARRATED FULL-CAST TV SOUNDTRACKS
COLLECTION ONE
POLICE PUBLIC CALL BOX
THE TOMB OF THE CYBERMEN
DOCTOR WHO AND THE SILURIANS
THE SEA DEVILS
THE CURSE OF PELADON
THE MONSTER OF PELADON
THE PIRATE PLANET
DESTINY OF THE DALEKS
INCLUDES BONUS CAST INTERVIEWS

Patrick Troughton, Jon Pertwee and Tom Baker star as the Doctor in *Classic TV Adventures: Collection One* – seven full-cast TV soundtracks of classic *Doctor Who* TV serials.

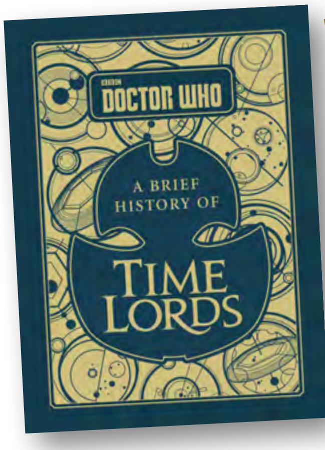
The stories featured are: *The Tomb of the Cybermen* (with extra narration from Frazer Hines, who played Jamie McCrimmon); *Doctor Who and the Silurians* (with narration from Caroline John, who played Liz Shaw); *The Sea Devils* and *The Curse of Peladon* (with narration from Katy Manning, who played Jo Grant); *The Monster of Peladon* (with narration from Elisabeth Sladen, who played Sarah Jane Smith); *The Pirate Planet* (with narration from John Leeson, who voiced K9) and *Destiny of the Daleks* (with narration from Lalla Ward, who played Romana).

The set also includes some bonus interviews with each of the narrators, who recall their roles on TV.

BBC Audio's *Classic TV Adventures: Collection One* is out now, priced £40. We've got **FIVE** copies of the CD to give away to readers who can answer this logical conundrum:

Who are the Daleks locked in war with in the 1979 story *Destiny of the Daleks*?

A Movellans
B Mo Farrah
C 'Big Mo' Harris



Win! A BRIEF HISTORY OF TIME LORDS BOOK!

The Time Lords are an immensely civilised and immensely powerful race. Yet very little is known about them, apart from the fact that they can live forever (barring accidents) and possess the secrets of space and time travel. Their history has been shrouded in myth and mystery. Until now…

Published this month by Penguin, *A Brief History of Time Lords* is a hardback guide to the Time Lords of Gallifrey, a civilisation that inflicted some of its most notorious renegades and criminals on the universe – such as the Master, the Rani, the Monk, the War Chief – but was also the benevolent power that rid the cosmos of its most fearsome enemies.

Featuring a wealth of full-colour illustrations, this rich volume is available from Penguin Books from 18 May, priced £12.99.

DWM has **FIVE** copies of the book to give away to readers – so if you'd like to be in with the chance of winning one, simply answer this easy question:

According to 1976's *The Brain of Morbius*, from whom did the Time Lords source the elixir of life?

A The Sisterhood of Karn
B The Brotherhood of Man
C Uncle John from Jamaica

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 3 May and close at midnight on Wednesday 31 May 2017. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the creative talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMA

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED MAY

The Ninth Doctor Chronicles

In 2013, *Doctor Who*'s 50th anniversary was marked with the *Destiny of the Doctor* audio series: a talking book for each Doctor, narrated in the third person by a cast member from the era, with one additional guest actor per release. The Ninth Doctor's instalment, *Night of the Whisper*, was read by Nicholas Briggs, who had voiced various monsters opposite Christopher Eccleston's Doctor on screen.

"My vocal indication of Christopher Eccleston seemed to go down pretty well," Nick recalls. "Christopher is currently passing on the opportunity of playing the Ninth Doctor on audio, but he wishes us well. So we looked at other options, and we thought, 'Why not try something a bit like *Night of the Whisper* and the other *Destiny of the Doctor* stories – more like audiobooks, but with two voices – and tell Ninth Doctor stories that way?'"

The result is *The Ninth Doctor Chronicles*, which Nick narrates. "The format is quite different to usual audio dramas from Big Finish, because much of it is descriptive, and the narrator becomes all the different characters," observes director Helen Goldwyn. "When we record it, Nick conjures up these characters with such skill – particularly the Ninth Doctor – and it's brilliant. Once you've got the special effects and the music, it feels just as expansive as a full-cast drama."

The set contains four new episodes, overseen by script editor Matt Fitton and set directly before, or during, the 2005 TV series.

"Our first story is *The Bleeding Heart* by Cavan Scott," Matt explains, "which is the Doctor on his own prior to *Rose*, so he's still quite raw from the Time War. *The Window on the Moor* is Una McCormack writing the 'celebrity historical': the Doctor and Rose meet Emily Brontë, with a strange portal to alien worlds. It felt nice, with it being the Ninth Doctor, to place it in the North, because Emily Brontë was from Yorkshire."

WRITTEN BY Cavan Scott, Una McCormack, Scott Handcock and James Goss

STARRING

Nicholas Briggs	Narrator
Claire Wyatt	Adriana Jarsdel
Bruno Langley	Adam Mitchell
Camille Coduri	Jackie Tyler

The guest voice for the third episode is Bruno Langley, reprising the role of short-lived companion Adam Mitchell, while the fourth brings back Camille Coduri as Jackie Tyler, Rose's mum.

"*The Other Side* is by Scott Handcock, and is placed between *Dalek* and *The Long Game*," Matt elaborates. "It's running with the idea that [then-showrunner] Russell T Davies had of Adam as 'the companion who couldn't'. We know *The Long Game* was his first far-future adventure, so it's something closer to home, and we explore his potential – he takes a few steps towards becoming companion material, but then a few steps back again! And *Retail Therapy* by James Goss is looking at the Doctor and Rose's adventures from Jackie's perspective, when he's still something of an unknown to her, and she's not completely bought into this strange man taking her daughter off and having adventures."

"The characters come to life so vividly," Helen enthuses, "and the actors have fallen right back into the pattern of that dialogue. It's written so brilliantly that it's as if no time has passed."

DAN TOSTEVIN

> **"Nick Briggs conjures up these characters with such skill – particularly the Ninth Doctor."**
> **HELEN GOLDWYN, DIRECTOR**

Nick Briggs with Camille Coduri and Bruno Langley.

DOCTOR WHO
THE NINTH DOCTOR CHRONICLES
NARRATED BY NICHOLAS BRIGGS

BBC
DOCTOR WHO
DELTA AND THE BANNERMEN
MALCOLM KOHLL

TALKING BOOK

BBC AUDIO **RRP** £20
RELEASED 1 JUNE

Delta and the Bannermen

WRITTEN BY Malcolm Kohll
READ BY Bonnie Langford
FEATURING The Seventh Doctor

"*Delta and the Bannermen* was great fun," smiles Bonnie Langford, who played companion Mel in that 1987 serial. "We shot most of it around Barry Island in Wales, and on the final day, Ken Dodd [who played the Tollmaster] came in and shot through the night, which was a lovely end to it all. That one was quite theatrical, and there were a heck of a lot of people involved. It all seemed a bit bizarre, but quite fun and colourful."

The story was novelised in 1989, and Bonnie has lent her voice to that text for a new talking book from BBC Audio.

"I love doing audiobooks," she explains, "but I did it in one day, and I was absolutely exhausted by the end of it – there are a lot of characters in that book, so it really did test me. There were so many Welsh characters, and my Welsh accent is well dodgy! You just do an accent enough to differentiate the characters, so that the listener knows who's speaking – it's just a nod to the character – but if I listen to it myself, I'll probably be cringing! But I really loved it."

Reader Bonnie Langford in the TV version of *Delta and the Bannermen*.

How did the story itself stand up, three decades on from the original?

"It's a lovely one," Bonnie enthuses. "Sometimes they can be quite repetitive – this is what I used to find when I was playing Mel. 'Which corridor am I running down now?!' Whereas *Delta and the Bannermen* has a lot going on, and a lot of different threads of different storylines that all come together. It's very sweet, it's very charming. It's a love story."

As usual, the audiobook's sound design and music come from Simon Power.

"During my time working on the classic audiobooks, there have been some really challenging moments – and sometimes it's not what you might expect," he explains. "The Devil bursting forth from a church wall may easily fall into place, whereas it's the detailed atmospheric sounds that often tend to be the most difficult ones to perfect. *Delta and the Bannermen* is a good case in point. There's a toll port landing strip floating in space, a flying tour bus, a battle between Bannermen soldiers and the Chimerons… But then there's a seismic shift where the action moves to a Welsh seaside holiday camp, where the sound design details had to be far more subtle: that bleak icy-cold breeze blowing through the camp, the chalet-rocking party at the Shangri-La dance hall, and the convoy of bikes driving across the Welsh countryside. These details were very important to convey the right atmosphere for the piece. But with Bonnie's terrific storytelling to drive the action along, I think this one is a brilliant addition to the series.

"It's really action-packed, but also humorous and satirical, just like a good *Doctor Who* should be," he sums up. "And I won't put out any spoilers, but let's just say that the climax is sweeter than a box of Sugar Puffs!" **DAN TOSTEVIN**

AUDIO READING **BIG FINISH RRP** £2.99 (download)
RELEASED MAY

Falling

Falling opens on the Doctor's former companion Polly Jackson (née Wright) long after her travels in the TARDIS.

"This is Polly much, much later in her life," explains writer Jonathan Barnes, "and she's at a key juncture, making a very difficult decision which everyone has to make at some point. Then we flash back to when she was a young woman aboard the TARDIS, with the First Doctor and Ben."

The flashback story takes place in the final days of the First Doctor's life.

"It always fascinates me, that period towards the end of a Doctor's tenure," Jonathan admits. "Almost inevitably, whether it's in the writing or not, it has that wonderfully doom-laden quality. I'd argue that the personal sadnesses surrounding William Hartnell's departure from the role kind of infect those stories. Even though it's not as doom-laden as *Logopolis* [1981], *The Caves of Androzani* [1984], or *The End of Time* [2009-10], there's that wonderful end-of-an-era quality, so I wanted to capture that, because I'm often interested in and attracted by melancholy. But there's always that joyous aspect as well, because the old has to give way so the new can be born, so I wanted to capture that too. I think it's probably the single most joyous thing I've written for quite a number of years."

WRITTEN BY Jonathan Barnes
READ BY Anneke Wills
FEATURING The First Doctor

One of Jonathan's aims was to make full use of the *Short Trips* format.

"I think the short story form is so interesting for *Doctor Who*, because it's not an obvious fit, is it?" he ponders. "A *Doctor Who* story tends to be longer, it tends to have the beats of an adventure narrative. There have been some terrific *Doctor Who* short stories, but it's a big challenge. What you don't want to do, I think, is just try to compress an ordinary *Doctor Who* story into the short story form, because it's going to feel like you've concertinaed it in, and it's going to feel unsatisfying. So I wanted to try to write – without wanting to sound grandiose about it – a Proper Short Story; one that has a moment of epiphany in it."

The travellers meet a fascinating new creature.

"I know something that Ian [Atkins, producer] is keen on is bringing in new mythological elements," says Jonathan. "It's quite exciting, because it gives you a much blanker canvas to work on. So we have a creature whose story mirrors that of the Doctor and his companions. I had a bit of fun imagining how it looked, and how they might have done it in 1966 on a BBC budget – that slightly sepia, tinselly effect!

"This story is about the need to let go," Jonathan sums up, "and it's about the need to accept change. That's manifested in different forms for all the characters in the story, who are all at different points in their lives. And ultimately, it's also about hope. The aim of this was to be life-affirming." **DAN TOSTEVIN**

Director Lisa Bowerman with reader Anneke Wills.

UPCOMING RELEASES

BOOKS

THURSDAY 18 MAY

- ***A Brief History of Time Lords*** by Steve Tribe. Penguin, £12.99

THURSDAY 1 JUNE

- ***Doctor Who Origami*** by Mark Bolitho. Penguin, £12.99

THURSDAY 29 JUNE

- ***Myths and Legends*** by Richard Dinnick. Penguin, £12.99

BOOKS – PARTWORK

WEDNESDAY 17 MAY

- ***Doctor Who: The Complete History* Issue 45** Panini, £9.99

WEDNESDAY 31 MAY

- ***Doctor Who: The Complete History* Issue 46** Panini, £9.99

WEDNESDAY 14 JUNE

- ***Doctor Who: The Complete History* Issue 47** Panini, £9.99

AUDIOS

MAY RELEASES

- ***The Ninth Doctor Chronicles*** [Ninth Doctor] by various. Big Finish, £23 (CD), £20 (download)
- ***Vortex Ice/Cortex Fire*** [Sixth Doctor] by Jonathan Morris and Ian Potter. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Haunting of Malkin Place*** [Fourth Doctor] by Phil Mulryne. Big Finish, £10.99 (CD), £8.99 (download)
- ***Falling*** [First Doctor] by Jonathan Barnes. Big Finish, £2.99 (download)
- ***Torchwood: Corpse Day*** by James Goss. Big Finish, £9.99 (CD), £7.99 (download)
- ***UNIT: Assembled*** by Matt Fitton and Guy Adams. Big Finish, £20 (CD or download)

JUNE RELEASES

- ***The First Doctor Volume Two*** [First Doctor] by various. Big Finish, £20 (CD), £15 (download)
- ***Shadow Planet/World Apart*** [Seventh Doctor] by AK Benedict and Scott Handcock. Big Finish, £14.99 (CD), £12.99 (download)
- ***Subterranea*** [Fourth Doctor] by Jonathan Morris. Big Finish, £10.99 (CD), £8.99 (download)
- ***How to Win Planets and Influence People*** [Fourth Doctor] by James Goss. Big Finish, £2.99 (download)
- ***The Lives of Captain Jack*** by James Goss and Guy Adams. Big Finish, £25 (CD), £20 (download)
- ***Torchwood_CASCADE_CDRIP.TOR*** by Scott Handcock. Big Finish, £9.99 (CD), £7.99 (download)

THURSDAY 1 JUNE

- ***Delta and the Bannermen*** [Seventh Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

Wotcha!

The page that has gone upmarket – it's doing little tubs of coleslaw now. BY **THE WATCHER**

A History of Doctor Who in 100 Objects...

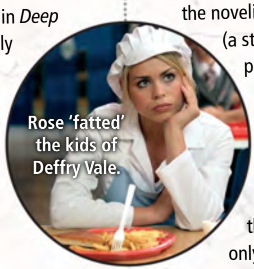
#81

BILL'S CHIPS

"That's life, innit?" muses Bill Potts during her first conversation with the Doctor. "Beauty or chips." This startlingly bleak philosophical proposition is developed a few moments later when her asseveration that she always wanted to go to university is countered by the Time Lord's snarky response: "Yeah, to serve chips?"

We've been here before. This is far from the first time that *Doctor Who* has used the hapless chip as a totem of all that is mundane, unambitious and underachieving in the human experience. Consider the case of Rose Tyler, who initially clings to chips as a comforting reminder of home: immediately after her first trip to the future in *The End of the World*, she makes a beeline for their salty embrace. But by the time we reach the emotionally charged chip shop scene in *The Parting of the Ways*, they've come to represent everything that Rose perceives as unsatisfactory about her former existence. "Get up, catch the bus, go to work, come back home, eat chips and go to bed – is that it?" she wails. "The Doctor showed me a better way of living your life!"

The symbolic resonance of deep-fried potatoes in *Doctor Who* is a topic which has been largely overlooked, but even the most cursory glance reveals that the show has a longstanding love-hate relationship with chips. Zesty remarks to Bill notwithstanding, the Doctor himself seems to like them – he happily orders steak and chips in *Boom Town* – but his companions are altogether more conflicted. An offer of chips is sniffily rejected by Clara in *Deep Breath*. That most gastronomically extravagant of serials *The Two Doctors* undercuts the haute cuisine pretensions of Shockeye and Oscar when Peri lets slip a rather snobbish line about "tourists eating paella and chips". Time and again, *Doctor Who* seems intent on positioning the blameless chip as an index of the lowbrow, the downmarket and the ordinary. Sometimes this can be a plot advantage: in *School Reunion*, children are sneakily fed modified chips which assist the Krillitanes in their sinister plan, while in *Time-Flight*, Professor Hayter urges the hapless Angela Clifford to focus her mind on fish and chips to overcome the psychotronic doo-dahs of the Xeraphin. Sound advice, but once again it reinforces the chip as a symbol of boring normality.



Rose 'fatted' the kids of Deffry Vale.

Has Bill had her chips?

Other methods of preparing potatoes fare differently, repositioning the humble *solanum tuberosum* in a more desirable, aspirational context. Roast potatoes appear in *The Christmas Invasion* without attracting censorious comment. In *City of Death*, Scarlioni's rapidly withdrawn offer of a slap-up meal for the hungry Professor Kerensky includes a side order of pommes sautées. And prominently displayed in *The Ark*'s dreaded Security Kitchen is a tub of new potatoes: such are the delicacies an enslaved mankind is forced to prepare for its Monoid overlords.

Indeed, the drudgery of preparing potatoes is another constant in *Doctor Who*, representing subjugation and downfall. In *The Enemy of the World*, Victoria is set to work in a kitchen and ordered to "peel those spuds". A similar scenario befalls Sarah in the novelisation of *The Time Warrior* (a story which introduces another potato theme, but let's leave the Sontarans out of this) – a problematic detail, because *The Time Warrior* is set several centuries before potatoes arrived in England. Mind you, this temporal anomaly occurs only in the book: the time-travelling tubers don't appear on screen.

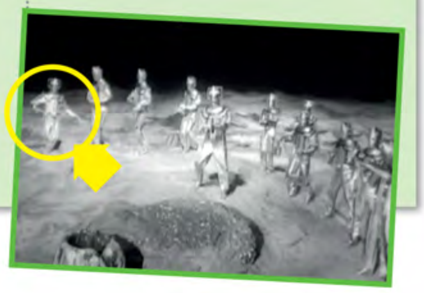
Imprisoned in another castle a couple of years earlier, the Doctor tells Jo in *The Mind of Evil* about the time he shared a cell with Sir Walter Raleigh, the man ultimately responsible for the drivel you are currently reading. "He kept going on about this new vegetable of his he'd discovered, you see," explains the Doctor, once again connecting the potato with the fall of great men.

And talking of great men involved in falls, we come with a certain inevitability to George Cranleigh, that intrepid explorer of the very region where potatoes originated. Intriguingly, when Adric is stuffing his face with Madge Cranleigh's cold collation in *Black Orchid*, the one dish that he politely declines (at 05:30 in Part Two if you're looking) appears to be potato salad. The plot thickens when one remembers that a potato salad was the very contribution made to that seminal 1986 volume *The Doctor Who Cookbook* by no less a personage than the show's original producer, Verity Lambert. Can it be that Adric's refusal of potato salad in *Black Orchid* is a subconscious admission that the story flies in the face of every hope and dream that Verity Lambert ever had for *Doctor Who*?

IN A NUTSHELL: Unlikely.

SUPPORTING ARTIST of the month

The 1960s Cybermen are such naughty monsters, aren't they? That's why they have special naughty music. You know, that *Space Adventure* tune that goes "I am a naughty Cyber-MAN / Hatching a naughty Cyber-PLAN." Or is it just me who sings that? Anyway, to business. We're at 18:02 in the final episode of *The Moonbase*, and we're admiring a fabulous money-shot of no fewer than eleven of the silver scamps striding naughtily across the lunar surface to the accompaniment of their naughty music. Now, keep your eye on the one to the far left. It all goes splendidly until 18:29, when the poor fellow loses his footing in a crater and takes a decidedly un-Cyberman-like stumble before pulling off a graceful recovery, like an Olympic gymnast compensating for a duff landing. I like to think he's John Levene, but I have no proof. Naughty, but nice.



FARMYARD TOP TEN

- ▲ FURY FROM THE SHEEP ▲
- ▲ REVENGE OF THE CYBERHEN ▲
- ▲ THE DAIRY OF RIVER SONG ▲
- ▼ CATTLEFIELD ▼
- ▼ THE MOOBASE ▼
- ▲ BULL CIRCLE ▲
- ▲ TURNIP LEFT ▲
- ▼ THE HEDGE OF DESTRUCTION ▼
- ▼ THE ARMAGEDDON TRACTOR ▼
- ▲ THE GREATEST SOW ▲ IN THE GALAXY

THE STOCKBRIDGE ENGLISH DICTIONARY

BILL POTTS: Mr Hartnell plays snooker.

MURRAY GOLD: a popular garden flower in the West Midlands.

ORM AND CHEEP: working title for *The Underwater Menace*.

RON GRAINER: getting Helen mixed up with Jac.

FACE THE RAVEN: what the Black Guardian says when taking a photo.

THE TIME OF ANGELS: an early evening BBC1 slot between 1975 and 1983.

THE Six Faces OF DELUSION

***The Time Warrior*: it's a wonderful tale. As well as not featuring any anachronistic potatoes, the rehearsal script includes numerous lines that were cut from the final story. Which five of the following are genuine lines cut from *The Time Warrior*, and which one have I just made up?**

Answer revealed at the bottom of the page.

1. "Kill this fellow and bring me his head in a sack."
2. "Sparrowhawks will pluck out your eyes and dine on your offal!"
3. "Cluck cluck cluck! Linx, you will lay an egg the way your tongue clatters."
4. "Let us march together among the stars and sack the golden castles of heaven!"
5. "I know a pig's bottom from a peacock's!"
6. "You would make a good Sontaran."

The Six Faces of Delusion: Number 2 is the fake. The others are all the genuine work of Robert Holmes.

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